

WHY AREN'T THE OILERS CELEBRATING THEIR 25th? PAGE 10



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JANN ARDEN

ALBERTA SONGWRITER IS HAPPY?

Cover Story by Peter North • Page 19

MUMMY'S

HORACE UNDER WRAPS

Halloween Feature by Bill Smith • Page 6

A LIFE LESS ORDINARY

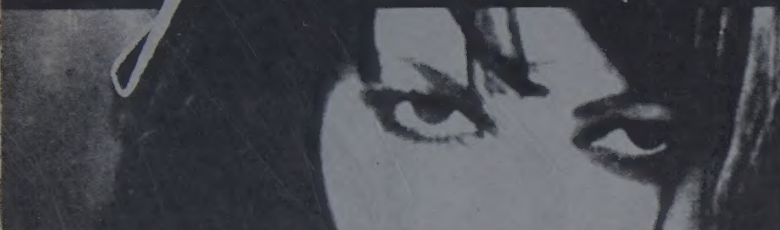
MCGREGOR SET FOR JEDI KNIGHTHOOD

Film by Dan McLeod • Page 33

UNIVERSAL CONCERTS CANADA



Jann Arden



november 4

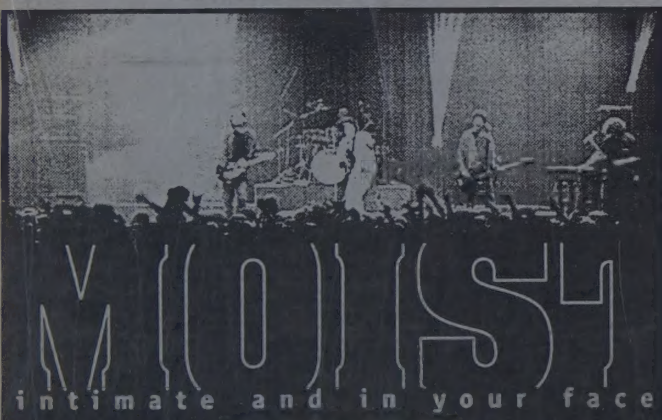
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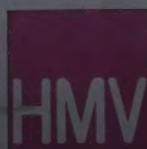
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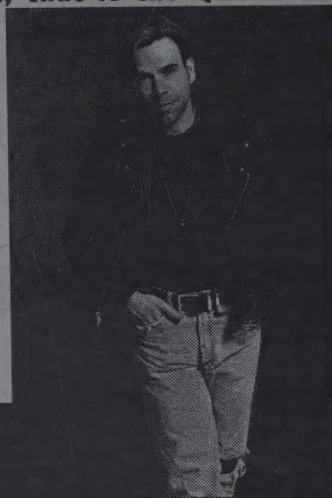
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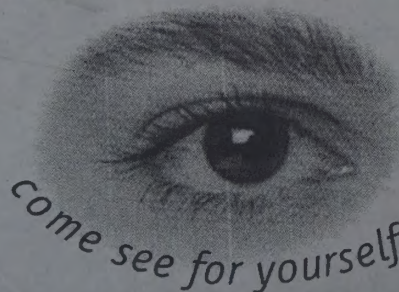
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FINDER

Page 7 • VueNews

Take a walk to Canada Place this week. you'll find a man on hunger strike trying to raise awareness of the Kurdish plight in Turkey—and an empty seminar room where the Metro Cinema used to be...

Page 10 • Books

Murray Greig covered and was a fan of the now-defunct WHA. He's just written a new book about the renegade league, which gave birth to our Oilers.

Page 19 • Cover

Calgary chanteuse Jann Arden had a frustrating time working on her new record, *Happy?*. But her new single has proved her "one-hit wonder" detractors wrong.

Page 32 • Freaks

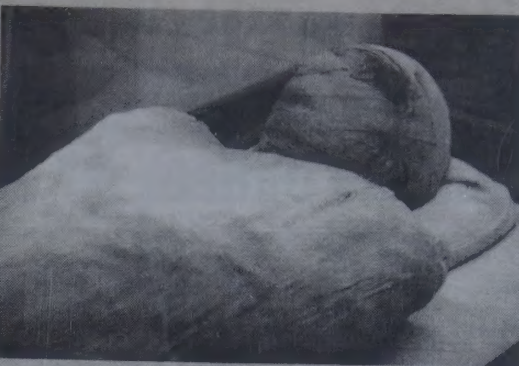
A Halloween freak show at Area 51 promises to be so gross, the organizer doesn't want to give out too many details. He doesn't want the government to censor the show.

Page 33 • Film

Och! I cannae believe the gall of them Imperial punters! Ewan McGregor, star of *A Life Less Ordinary*, tells us a wee bit about the making of the new *Star Wars* film. We no be haverin' about it, wisnae the new film has the lad playin' the wee bairn Obi-Wan Kenobi.

News • Page 6
Opinion • Page 7
Books • Page 10
Style • Page 12
Sports • Page 13

Lifestyles • Page 14
Music • Page 15
Music Notes • Page 15
New Sounds • Page 27
Theatre • Page 28



You'll find Horace, an Egyptian mummy, under wraps deep in the bowels of the U of A. To learn about the mummy's curse, turn to our special Halloween feature on Page 6.

Oh, boy... are they nutty about their football in Green Bay or what? One of our intrepid staff ventured into the Land of the Cheesedhead to see how football survives in a town of only 99,000. See Page 8.



Visual Arts • Page 29
Film • Page 33
Minute... Movies • Page 37
Nightclubbing • Page 38
Hey, Eddie! • Page 39

Food • Page 40
E-Town Live • Page 41
Highlights • Page 42
Classifieds • Page 44

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University manages to reverse Horace's curse—so far

FEATURE

BY BILL SMITH

Halloween morning, Tom Hunter will enter the modern pyramid on the U of A campus, work his way deep within to a small storage room and, as a collections assistant, make his daily check on an Egyptian mummy he has innocently dubbed "Horace."

He'll monitor for leaks, humidity and fire—and, if he's lucky, it will turn out as uneventful as past visits.

Horace, a priest or scribe from Memphis who died in approximately 230 BC, could be cursed.

Preparing for the *Oi Ostris!* Egyptian exhibition in 1982—one of the mummy's few public appearances while at the university—Horace was brought into the exhibit area and lights immediately came crashing down from the ceiling.

"When we moved him into the exhibit space, a couple of things fell down off the ceiling right around where he was," says Jim Corrigan, a curator in the university's museums and collections department.

Poor workmanship was blamed. No one was injured, unlike previous incidents, if lore of the crypt can be believed.

"Apparently—and this is kind of an apocryphal story—there were rumors that people who had possessed this mummy in England, for example, had died young and suddenly, that the antique dealer [who was selling Horace] died when his antique shop burned down and that kind of thing," says anthropology professor Dr. Nancy Lovell.

Horace came alive for Corrigan

through scientific means, as soft tissue was added to a skull image produced during a CAT scan, and he describes Horace as "typically Egyptian," with fairly fine, slim features. He's typically tall at 6'1". Except for other physical data and some information gleaned from hieroglyphs on the rough but well-made casket, little else is known. He died at about age 30 and, 2,000 years after his death, like hundreds of thousands of other Egyptians, he was disinterred.

Horace saw the world. He came to Edmonton by way of England—a St. Albert man's father being the connection to the university. "It was given to him by a friend or something who bought it in an antique shop and it originally belonged to some wealthy woman in England who perhaps may have acquired it even while traveling in Egypt," says Lovell. "It could have been in collectors' hands for 200 years, we don't really know. There's no record when it was taken out of Egypt."

After three continents, it only got more hectic in Canada. Horace's protective amulet—a cat's eye (discovered during the CAT scan)—woefully ineffective. He did the medicine-show thing traveling in a converted school bus. Being found at the Edmonton Hotel is part of the legend. Stumbled upon by kids while in storage, police were called and Horace ended up at the Royal Alexandra Hospital.

"The medical examiner's office called up the university to see if anyone knew anything about it," related Frannie Blondheim of the museums and collections department.

Horace has been with the university since 1979. He was tattered, the wrap gouged at one eye during a

search for a coin or jewel.

"The head was more or less separated from the shoulders," says Dr. Richard Smith, professor emeritus of the department of history and classics, who was involved in interpreting Horace's hieroglyphs which were found to be mostly ritual protective formulae.

The formulae failed the Egyptians in this world, being victims of their skill at preservation. They developed a bitumen product for embalming that unfortunately had other useful qualities, one of which was as a healer of bruises and wounds as described in this curious aside by Wallis Budge in *Mummies: Myth and Magic in Ancient Egypt*:

"About three or four hundred years ago, Egyptian mummy formed one of the ordinary drugs in apothecaries' shops. The trade in mummy was carried on chiefly by Jews, and as early as the twelfth century a physician called El-Magar was in the habit of prescribing mummy to his patients..."

"After a time, the supply of genuine mummies ran short, and the Jews were obliged to manufacture them. They procured the bodies of all criminals that were executed in jails, and of people who had died in hospitals, Christians and others. They filled the bodies with bitumen and stuffed the limbs with the same substance; this done, they bound them up tightly and exposed them to the sun. By this means they made them look like old mummies."

Bitumen also burned well. "They actually fed mummies into steam engines, into the fuel boxes of locomotives in Egypt," says Lovell. The linen wrappings were used in

the paper industry to make brown butcher's paper, she says.

So although Horace has had it rough, he was spared worse and the deluxe conservation job commissioned by the university may have been the key to appeasing his curse.

"One of the things I tell people is that we've managed to deal with the curse because there was a wrapping around the mummy that had come off," says Lovell. "The protector, Anubis, one of the gods of the dead, was on one of the wrappings. I wouldn't say the mummy was mishandled but, you know, it traveled a lot and different people owned it and so parts of the textiles were kind of unrolling and coming off. When the university got the mummy and had this conservator come out from Ottawa, one of the things she did was replace this textile around the mummy where it was supposed to be and so that kind of broke the curse, it put the protector, the god, back in the right place, so we don't anticipate any problems anymore."

"He's probably grateful to us for straightening him out and giving him a nice quiet place off that bus," says Blondheim.

Horace can still be Horace, however, as evidenced by his Sunday afternoon visit to the Cross Cancer Institute for a CAT scan—the imaging machine was disabled immediately following his tests. Still, it's heartening news to his daily visitor Hunter, who knew nothing about the curse.

"I just kind of feel funny about hanging around. I don't think dead people were meant to be in a storage room but somebody's got to look after him and we take the best care we can of him."

the Group of Seven by the group of three

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VUEnews

by Steven Sandor

A look back at the week that was...

Edmonton man hungry for justice in Turkey

Hunger Strike at Canada Place

An Edmonton man is spending his days picketing at Canada Place, on a hunger strike since Oct. 21.

Ekrem Kolay is protesting the federal government's silence concerning the imprisonment of Turkish politician Leyla Zana. A Kurd, Zana was imprisoned after speaking out against the treatment of her people in Turkey.

Turkey has one of the worst records in all of Europe when it comes to censoring the press and abusing human rights.

It's been almost a week, and the Canada Place staff have got used to having Kolay perch himself in the lobby on a daily basis.

"They're nice enough to let me stay inside during the day," says Kolay. "But I can't stay here at night. I'm looking for a church that will help me and give me a place to sleep. I've contacted a couple but I haven't heard back yet."

Kolay says that his strike has attracted the attention of many passers-by, but he is disappointed that the mainstream media refuse to recognize his protest.

"I have been doing this since October 21st and I send out faxes every day. But I'm not happy with what's happened so far. No one from the media has come out to interview me. I am very disappointed with that."

Edmonton Strathcona MP Rahim Jaffer (Reform) has joined Kolay in his protest. His office has been faxing material out to the media on behalf of Kolay. The MP has an affinity to the Kurdish situation. Jaffer's parents fled Uganda, driven out by the bloody Idi Amin regime.

"The Liberal government could show its commitment to democracy and justice by demanding the immediate and unconditional release of Leyla Zana," says Jaffer. "They owe it to Mr. Ekrem and they owe it to the Kurdish people all over the world to stand firmly against this civil rights atrocity."

Edmonton: Home of poverty

The head of the Edmonton Social Planning Council says local social services providers have been stretched to the limit thanks to the number of "desperately poor" who live in the capital city.

A new report by the Council shows that Edmonton is home to 60 per cent of the province's destitute.

"We found that essentially all the growth in numbers of desperately poor families in Alberta is occurring in Edmonton," says

ESPC director Brian Bechtel. "We have yet to see any indication that city council and its administration have any strategy to deal with Edmonton's rapidly deteriorating social infrastructure."

The ESPC considers the "desperately poor" to be a family of four living on half of the StatsCan poverty cut-off. That means a family of four living on \$15,962 per year or less.

The study estimates the "desperately poor" children's population to be 15,324. Over the last two years, the number of children living in poverty has risen dramatically in Edmonton. In 1993, the city was home to 33 per cent of the province's poor children. Now, it is home to 57 per cent of them.

Metro moves out of Canada Place

The Public Works department at Canada Place surely won't be winning any good neighbor awards from the Metro Cinema staff.

The Metro was notified that it had six weeks to clear out of its home at the Colin Low Theatre, named after the pioneer documentary maker. The 92-seat theatre will be changed into a federal government training facility and seminar room. The projection booth will become a translation booth.

After the National Film Board moved out of Canada Place in July, it gave Public Works the ability not to renew the Metro's lease on the theatre, explained programmer Bill Evans. The Metro's lease had a clause stating it had a loss on the theatre as long

as the NFB also occupied space in Canada Place.

"I was inquiring about the possibility of moving a fridge from our offices into our theatre and I was asked, 'Why would you want to do that?'" said Evans. "A low-level bureaucrat knew more about what was going on than I did."

Luckily, a new home for the Metro was found, just down the street at the Citadel's Zeidler Hall. On Nov. 7, the Metro will open the new 248-seat theatre with a screening of the *Best of Banff Television Festival*. The last show at the old Metro location will be the Halloween double-bill of *Succubus* and *Soft Like Me* (set to screen Nov. 1).

The new theatre will feature a larger screen and a better reel-to-reel projection system, said Evans.

"It's really an irony. The Metro grew out of the National Film Theatre, which used to be at the Citadel. Now, nine years later, it is sort of a homecoming—we're very excited about it."

Having the Metro and the Citadel together will allow the two organizations to work on collaborative projects.

"We are very excited to have Metro Cinema help us keep the doors of the Citadel open," said Duncan McIntosh, artistic director of the theatre.

Man cleared of rape Down Under

An Australian man who claimed Alberta native Mickey Noonan raped him had his allegations tossed out of a Victorian court

this week.

Noonan, born in Camrose and raised in Coronation, has been living in Australia since the early '70s. Last year, Victoria police raided his topless salon in the Melbourne suburb of Dandenong and charged him with being the proprietor of a bawdy house and leading minors into prostitution. After hours, the strippers and masseurs at the parlor were granting sexual favors to their clients.

Noonan claims he does not have any knowledge of their acts and is innocent of the charges against him. He claims he is being set up by the Victoria Police, who want to make it look like they are making great strides in their war against crime in prostitution- and drug-ridden Dandenong.

After the raid, several rape charges were also leveled against Noonan. He was accused by a former salon employee and a female prostitute named Kristy Harty. She was murdered before the trial—no arrests have been made in her case.

Last week, an Australian judge threw the other rape charge out of court, leveled by a man at least six inches taller than Noonan. The ex-Albertan still faces charges of running a bawdy house and making money from child prostitution. The trial is still underway; if found guilty, Noonan faces a maximum sentence of 15 years in prison.

Noonan plans to sue the man who charged him with rape. He suspects that his accuser will be receiving money through the Crimes Compensation Act, which makes out funding to victims of



VUEPOINT

BY LESLEY PRIMEAU

Multiculturalism divides Canadians

Canadians are by and large a rather nice group of people. We're not completely sure of who we are and for some reason—unknown to most of us—we're quite prepared to obliterate whatever identity we do have at the drop of a hat. There is no denying that Canada is truly a mosaic of many cultures, but who is responsible for maintaining them?

When Canada decided upon multiculturalism—and who for sure ever knew what that meant or what the ramifications might be!—there seemed to be a never-ending supply of cash and a strength of government say-so enforcing its desired function. Sad to say, success has been fleeting.

A desired state of multiculturalism seems to have had a negative effect on this nation. It is divisive and threatens to mark Canada with a label of apartheid—now that's progress. It is one thing to encourage folks from other nations to maintain, celebrate and live their heritage; it is an entirely another matter to enshrine these tenets in law. Now we have the hyphenated Canadian and no clear definition as to who is a Canadian or what they strive to be.

To be a Canadian is truly a gift. A rare privilege, really. We live in a nation that allows for freedoms not enjoyed in many other countries. We say what we want about who we want, we vote how we want—or don't—we have a right to work or not, we have an enviable education system, healthcare, reasonable safety of person, place and things. No one tells us who to associate with. Hell, we can be complete idiots if we want—such freedom deserves to be revered.

And here we are trying to determine who is a Canadian, who isn't, who gets a hyphen and who doesn't. Well, for one would support a move to ban all hyphens. I think the entire idea is stupid and only serves to pull us further apart. We stopped saluting the flag, most of us can't sing *O Canada*, most can't name the prime ministers—even the ones still living—and, sad to say, there are quite a number of Canadians who have no idea what the capital cities of each province are—assuming they know the provinces. Suffice it to say, we've done a pretty poor job of selling the incredible story, history and future of this country. If we were a business, we'd be prime for takeover bids.

Because on top of everything others may be doing to us, we are ripping apart the very fabric that is Canada. Quebec wants to take her toys and go home, and now the folks who coined the term "Alberta Advantage" want to plant the seed of separation.

It seems that as Canadians we have forgotten the very definition of the term "united." United as a country, united in a common goal (to live in peace and prosperity).

Before we hear any more chat about Alberta leaving the nation, perhaps we should do as we counsel Quebec to do: weigh the pros and cons, think of the cost of leaving. Just because black gold is flowing now doesn't mean it will protect our economy in perpetuity—and unless we start to diversify, what happens when the wells run dry?

Teamwork is the backbone of this country. Always has been, always should be. My Canada does not include people who have no idea what a Canadian is and my Canada does not exclude Quebec or Alberta. What does your Canada look like? I think it's high time we decided what's important before we lose the best thing we've ever had.

Lesley Primeau may be heard weekdays from 6-9 pm on 630 CHED.

Don't think pro sports can survive in small markets? Then take a trip to TITLETOWN, U.S.A.

COMMUNITIES

BY TANYA SMIGIELSKI

From the moment I stepped out of the Green Bay airport terminal, I could tell this city was serious about its football. Green Bay Packers flags adorned virtually every vehicle I passed on the way out of the parking lot. I snickered, as I had heard all about the devoted Packer fans from many of my male friends—all of whom were envious of my opportunity to see an NFL game at legendary Lambeau Field, otherwise known as the "Frozen Tundra," the stadium made famous by such legends as Curly Lambeau, Vince Lombardi, Bart Starr and Jim Taylor.

My snickers turned to loud guffaws on the freeway as I saw hundreds more of these green-and-yellow flags flapping through the air. We passed several stores advertising Packer products and hundreds of homes where full-sized flags waved from front porches. By the time we had passed two green-and-yellow restaurants—both of which contained some reference to the Packers in their names—I was in hysterics.

In this city of 99,000, the more than 60,000 seats at Lambeau Field are sold out for every home game and there is a 21-year waiting list to buy season tickets. This extraordinary public support for the city's football team is easier to understand once you know that the Packers are owned by the city of Green Bay. While every other professional sports

team in North America is owned privately, the Packers' books are open to the public. Most pro sports owners are seen as bottom-line—first business people, willing to move the franchise if there are more bucks to be made elsewhere. Potential Oilers buyer Les Alexander has stated he will move the team to Houston if it isn't making money within three years. In Green Bay, a small community is able to support not only a team, but an NFL champion team stocked with high-salary superstars such as quarterback Brett Favre and linebacker Reggie White. Mind you, the NFL has a huge TV deal, a salary cap (which is still higher than the budgets of all NHL teams) and revenue sharing. But still, the example is there—and has been successful for seven decades.

Lambeau Field is more than a stadium—it is a monument. During the week, Guided tours are available during which the guides actually allow the patrons to touch the grass. During the summer low season, Packers fans can walk the same sidelines Lombardi paced upon during some of the sport's most famous encounters, including the legendary Ice Bowl, which saw Bart Starr and the Pack come from behind in the dying seconds of the 1967 NFL Championship Game to defeat Dandy Don Meredith and his hated Dallas Cowboys en route to Super Bowl I.

Eight weekends out of the year (more if they make the playoffs), this city's football obsession comes to a fevered pitch. Kickoff is at noon, but game day really begins at 8 a.m.

when traffic starts to crawl up Lombardi Avenue to the Lambeau parking lot—where the NFL's largest and most renowned tailgate party takes place. Blaring stereos, barbecued bratwurst and burgers, coolers of beer and frenzied fans decked in green and gold blanket the pavement around the stadium. As it gets closer to game time, the party—and parking—spills onto the front lawns of the neighborhood surrounding the field. Residents charge \$5-\$15 for parking, and most allow charcoal grilling.

As I made my way toward the stadium, I was surrounded by people garbed in green and yellow, carrying test-tube-shaped mugs of beer and sporting jumbo foam fingers and those infamous "cheeseheads." Although I had heard about them, my first glimpses of these luminous yellow chunks of Nerf Swiss cheese on heads of all ages were enough to return me to fits of laughter.

At one point we passed a life-size, full-body poster of coach Mike Holmgren pasted in the front window of a house. By this stage I was beginning to feel conspicuous due to my lack of Packer paraphernalia. So, when approached by two young girls selling Brett Favre and Reggie White chocolate bars, I bought one of each.

On my way into the stadium I picked up a program, my complimentary yellow pompon and a Lambeau field hot dog (the official hot dog of the Packers) and headed to my seat. I trudged up to row 47 and spotted the number 23 painted on an uncomfort-



Cheeseheads of the world, unite!

able-looking metal bench (not unlike those found at the old Clarke Stadium)—just inches from the numbers 22 and 24 on either side of it. Shoulder to shoulder and thigh to thigh, we waited. Despite the parking-lot partying, the stadium filled just before the noon kick-off.

This football game in Green Bay was unlike anything I have ever experienced. Imagine those few crazed fans at an Esks game—faces painted, dressed head to toe in green and gold. Now picture a stadium full of them. From time to time an announcer urged the already boisterous crowd up a few decibels, and periodically voiced a reminder: "Remember, folks, anyone caught on the field during or

after the game will be arrested."

The frenzied ambiance and catchy Packer song were enough to bring even me to my feet to add my pompon to the already raging sea of yellow (and to relieve my sore butt). I saw Favre, the Packers' all-time-leading touchdown passer, toss three end-zone strikes which helped defeat the Tampa Bay Buccaneers. And, if I'd missed anything, all I'd have had to do is go to the local movie house, which replays Packers games during the week.

—Was this experience enough to convert me to a full-fledged Packer fan? All I have to say is, "Go, Pack Go!"

Columnist has nose for good deal

INDUSTRY

BY JACOB SUMMERS

If you ever have the urge to kill a dozen people, just park by any large, modern building. At the structure's air intakes you'll find a sign that warns you to turn off your motor immediately.

Let your motor run.

Your exhaust, containing deadly carbon monoxide, will surge through the building and do in most of the inhabitants.

But you don't have to stop with a dozen.

Thanks to the Internet, a 12-year-old could readily learn how to assemble half-a-dozen common household ingredients and deep-six most of the fans at the next Oilers game. If you're a bit more sophisticated, get your hands on some anthrax and spray it over the city. In a short time Edmonton will be a village.

Ah, you say, you're not a terrorist. You would not do such fiendish things.

Well, of course you're not a terrorist, but the tragic fact is the world is filled with

terrorist groups, each with their own special agendas. Each goofy group believes it is right and God is on its side.

According to Hank Mottl, president of Dycor, terrorists could kill plenty of us: "It's not a question of if, just when."

Fortunately, Mottl and his 30 employees of the Edmonton-based Dycor research company have devised high-tech ways to thwart terrorists who use biological and chemical weapons.

What he and his team have built is a clever nose.

It's a combination of components that analyzes the atmosphere and alerts owners of the noses (which look like small teepees) that there is serious trouble in the air. The noses trigger alarms which in turn causes nose owners to: (1) put on some kind of gas mask and protective clothing, (2) stop the air from flowing toward them, or (3) run like hell.

Mottl and his team have been working on noses for about 15 years.

Parts of noses were used in the Gulf War to protect our troops. At that time the noses were capable of detecting deadly chemicals and/or biological agents in the air. Today, a more sophisticated nose also identifies many specific substances. Soon, the nose will be able to classify almost any chemical or biological agent.

NASA is interested. The U.S. military is interested. Suppliers to the Pentagon are interested.

They all want to use Dycor's ideas which have been developed for one or two per cent of the cost that the American industrial-military complex has already spent. (So far no one has anything approaching Dycor's technology.)

Ah, you say, the American industrial military complex is so big and powerful it can simply take Dycor's inventions. Wrong!

It seems that the affable Mottl not only has a nose for deadly toxins, he also has a nose for business.

Seven or eight years ago, he went into business with the Canadian Government and our Armed Forces. Together, they jointly patented various components for The Nose. (The Nose is really a combination of CB Sentry, FLAPS and its associated software—TDS Threat Detection Systems. FLAPS stands for Fluorescent Laser Aerodynamic Aerosol Particle Sizer.)

This patent ownership means competitors must buy or lease technology from Dycor, since it is the only company authorized to produce and sell noses.

the Canadian Government could assist in defending Dycor's patents, according to Mottl.

Last month, the American magazine R&D judged Dycor's latest nose (FLAPS) as one of the top 100 technologically significant new products of the year.

Dycor has recently completed a low-cost nose that could be used to protect a house or a commercial building. The application of the Dycor nose in mines could prevent deaths. One of Dycor's noses could have alerted authorities to the terrorist attack in 1995 in the Tokyo subway that killed 12 and injured 5,500. (By the way, the reason that the terrorists didn't kill 5,500 was that they used an impure agent.)

As someone much wiser than me once said, "Friends come and go, enemies accumulate."

There are a lot of ways to interpret such a notion. I choose to think there are nuts out there getting ready to do me in and Mottl's noses might buy me a little more time. As a matter of fact, Dycor noses might buy many people a lot more time when the crazies begin their mischief.

I have toured the Dycor facility here in Edmonton. I liked what I saw. They are making a lot of money. They are going to expand. I like the way Mottl treats his employees. I like Dycor's long-term strategy—they are even working on inexpensive ways to locate land mines. Dycor's development in computer security is world class. Check out its web site at <http://www.dycor.ca>.

And even though Dycor is high-tech, its president has a lot of down-to-earth common sense ("If you install a propane detector, don't put it on the ceiling. Propane is heavier than air.")

Since Mottl intends to go public with his company in about a year, I plan to buy some stock in Dycor.

My nose tells me it smells like a great investment.

When Jacob isn't sniffing out stories, you can find him at <http://www.vie.com>.



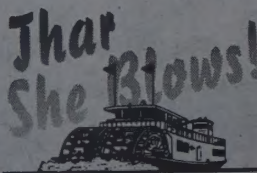
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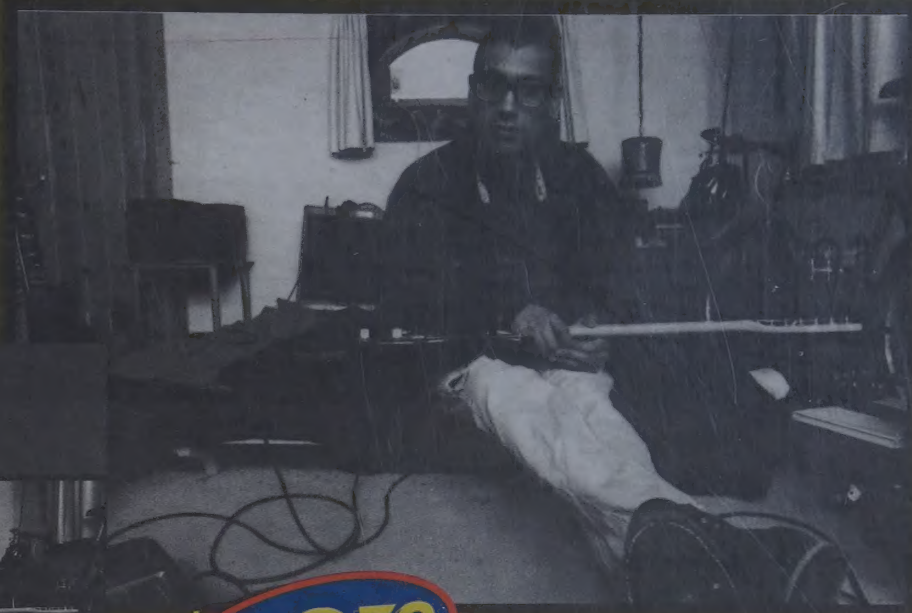
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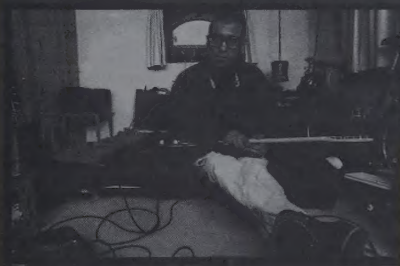
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OCTOBER

30 Convention Centre - Edmonton, AB

31 Round Up Centre - Calgary, AB

NOVEMBER

01 Riverside Coliseum - Kamloops, BC

02 The Boardwalk - Kelowna, BC

03 Civic Centre - Prince George, BC

05/06 The Rage - Vancouver, BC

07 Royal Theatre - Victoria, BC

10 Crystal Centre - Grand Prairie, AB

11 Centre for the Arts - Banff, AB

12 U. of Lethbridge/The Zoo - Lethbridge, AB

13 Centennial Hall - Saskatoon, SK

DECEMBER

04 Engineered Air Theatre - Calgary, AB (solo)

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Renegade league remembered

WHA book commemorates Oilers' 25th birthday

BOOKS

BY STEVEN SANDOR

Did you know that this year marks the silver anniversary of the Edmonton Oilers?

One thing's for sure: the Oilers won't tell you about it. The franchise does its best to ignore the notion that it had a history which predated the Oil's 1979 entry into the NHL. The Oilers were charter members of the WHA, the renegade league begun in 1972—the league that managed to sign Golden Jet Bobby Hull away from the Chicago Blackhawks for a cool \$1 million. The league that coaxed Gordie Howe out of retirement. Even the three Hanson Brothers of *Slap Shot* fame all played in the WHA. The WHA created a flotilla of NHL refugees, sick of the old league's reserve clause which stifled free agency and huge player salaries.

To attract Hull, the WHA decided not impose a stick-curve rule. (The NHL limited stick curves in order to limit Hull's booming slapshot.) The NHL has a long history of stifling its star players. While other leagues let their stars shine (thereby attracting fans), the NHL has a long and proud history of changing the rules so that its top players don't fare much better than the grunts. The stick-curve rule was brought in to stop Hull; Mario Lemieux was driven out of the game by the league's tacit approval of clutch-and-grab; the league introduced the rule in the '50s that allowed a penalized player to return to the ice after his team had been scored to stop the Canadiens, who would regularly score two or three goals per powerplay; the league abolished four-on-four hockey in the '80s to stop the Edmonton Oilers. These changes are a testament to the longstanding short-sightedness of the NHL's front office.

The WHA tried everything: shootouts at end of a tie game; abolishing the no-icing rule on shorthanded situations—everything it could to make WHA hockey run-and-gun. Despite losing several top-flight players, like Hull and

Gerry Cheevers, to the WHA, the NHL chose to ignore the threat of the new league.

Even though the WHA folded in 1979, four refugees were able to join the NHL; the Quebec Nordiques, the Winnipeg Jets, the Hartford Whalers and the Oilers.

"If it wasn't for the WHA, Edmonton would never have had an NHL team. They would never have enjoyed the dynasty they had in the '80s," says Murray Greig, who has just penned the last word on WHA hockey: *Big Bucks & Blue Pucks: From Hull to Gretzky, an Anecdotal History of the Late, Great World Hockey Association*. The book was released on Oct. 11, which would have been the 25th anniversary of the WHA. Not only does it include great anecdotes from former WHA stars (like Frank Hughes' tales of New York Golden Blades road trips on a DC-3, where the engines routinely caught fire), but it also includes stats, records and trivia.

"Do you think the NHL would have ever expanded to Edmonton? No way," continues Greig. "But do the Oilers honor their old WHA players? I think it's sad that there isn't a ceremony this year for the team's 25th anniversary. I think it's sad that they haven't invited the old guys back and at least given them a plaque. In Hartford, they celebrated the history of the WHA. Even in Phoenix, they still talk about the Jets and the Avco Cups they won."

Even though the Oilers' media guide lists Kevin Lowe as the scorer of the franchise's first goal (in '79), that's not the truth. The first Oilers goal was scored in '72 by Ron Anderson.

Was the WHA inferior to the NHL? Wayne Gretzky and Mark Messier were both drafted into the WHA. The foundation of the great Oilers dynasty was based in the WHA. When the four WHA teams joined the NHL in '79, five ex-WHAers found themselves in the top-ten scorers' list. In 67 exhibition games against NHL squads, the WHA clubs posted a 33-27-7 record.

"I tell you what. If the WHA could have held on for a couple of

more years, the situation may have reversed and the WHA would have won the battle between the two leagues," asserts Greig. "All the young talent was coming into the WHA. What message would that have sent to the kids in junior? That the WHA was for real."

In fact, Greig stands firm in his belief that WHA hockey was far superior to the NHL product in the '70s.

"In the '70s, the NHL had four power teams: the Canadiens, the Flyers, the Bruins and the Rangers. In the WHA, there was parity. The Jets were a power, but any team could beat them on any given night. I think, with the exception of the Canadiens, that the WHA teams could have beat any team in the NHL. And you know what? The '74 Team Canada WHA team would have kicked the shit out of Team Canada '72."

Still, the WHA was known for the stunts it tried to pull to attract fans. Evel Knievel, the great daredevil, had had an illustrious junior career, so the Toronto Toros got him to participate in a penalty shoot-out contest.

"It was a big draw. About 12,000 fans came to the game," says Greig. "And Evel did very well, well enough that Johnny Bassett (the late maverick Toros owner) toyed with the idea of signing him to a tryout."

After the Golden Blades were forced to move to New Jersey, the team played at an arena with a sloped ice surface and only one dressing room.

"Could you imagine?" laughs Greig. "Greats like Gordie Howe and Bobby Hull had to put on their jerseys, tie their skates around their necks and walk to the arena like they did in their Pee Wee days."

Greig hopes his book will serve as a remembrance of all the great players in the league, like Danny Lawson and André Lacroix.

"Why did I write this book? I remember that I was a fan of the Vancouver Blazers and I was sick and tired of seeing them get three paragraphs in the paper when the Canucks would get four to five pages for a 9-1 loss to the Bruins. Even now, the NHL still never recognizes the WHA for what it was."

And, unfortunately, neither does the WHA's last surviving child—the Edmonton Oilers. ●

Murray Greig

Big Bucks & Blue Pucks: From Hull to Gretzky, an Anecdotal History of the Late, Great World Hockey Association
Macmillan Canada;
234 pp.; \$24.95

Goodall insecure while attacking Fossey's memory

LECTURES

BY KELLY TORRANCE

ReVUE

Jane Goodall
Winspear Centre
Oct. 26

Someone who has spent 37 years studying chimpanzees should be an exciting speaker. With engaging and entertaining stories.

So you would think. But there was something missing from Dr. Jane Goodall's talk last Sunday at the Winspear Centre.

The 63-year-old did tell stories from her experiences studying our closest living relatives in African forests. She even punctuated them with chimpanzee greetings and cries.

But there was never much sense of her own feeling in the accounts. They were just stories, disconnected from her own involvement with the animals.

Her dedication to her work is admirable, however. And her personal story is interesting. She developed a love of animals as a young girl in London, England, and yearned to travel to Africa to "study animals and write books about them." While 23 and visiting a friend in Kenya, she met anthropologist Louis Leakey. Based on her wide reading and with only a high-school education, she was offered a job as his assistant. Now she is likely the world's best-known animal scientist.

Even so, she seems to feel insecure. A lack of confidence is the only explanation for her comments about another famous animal scientist.

In the short question and answer session after her talk, she was asked to compare her work to that of Dian Fossey, subject of the movie *Gorillas in the Mist*. Goodall said that unlike herself, Fossey did not employ locals in her work—she was worried about poachers. But Goodall objected, saying that the poachers were not "vicious" and that Fossey should have employed them to give them another way to make a living.

Of course, many would disagree with Goodall's view, considering that poachers eventually murdered Fossey.

Goodall's remarks seemed like an attack on a competitor. But the aging scientist, in a colorful dress and with her medium-length grey hair tied back, seemed too good-natured to be suspect of such tactlessness.

Chapters

Great Books Are Just The Beginning

BOOKSELLERS' CHOICE

20% off the following titles

Icefields by John Wharton

"A novel about a man's search for direction and identity, which he finds through the rich images and tales of his Navaho ancestors. A great novel by an acclaimed author."

from Bruce

Bunnica by James Howe

"Something was strange about Bunnica. He had fangs and odd shaped markings on his back that looked like a little cave. Then Chester, the red-head cat, started to find vegetables drained dry, with two fang marks in them. Was Bunnica a bunny vampire? A perfect story for this month."

from Denise

Ceremony by L. Silko

"A novel about a man's search for direction and identity, which he finds through the rich images and tales of his Navaho ancestors. A great novel by an acclaimed author."

from Keri

Debt To Pleasure by John Lanchester

"Is it a mystery novel? Is it a literary travel book? Is it a culinary tour of Europe? All of the above! Lanchester combines elements of all of those genres into a great novel that takes the reader on an intriguing trip."

from Suzanne

Cinder Edna by Ellen Jackson

"Meet Cinder Edna, Cinderella's neighbour, and learn how one girl who relies on herself, and not magic, triumphs and lives the happiest ever after."

from Monique

Sons And Lovers by D.H. Lawrence

"Sons And Lovers examines the Oedipal theory based on Freud's theory that a boy child is attracted to his mother. If you read to further explore Freud's influence, read this book!"

from Jennifer

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BESTSELLERS

Fiction: Hardcover

- 1) The Underpinner
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- 2) Larry's Party
Carol Shields (Random House)
- 3) Barney's Version
Mortdecai Richler (Knopf)
- 4) The God of Small Things
Arundhati Roy (Random House)
- 5) Polgara The Sorceress
David Eddings (Del Rey)

Fiction: Trade Paperback

- 1) The Sorcerer
Jack Whyte (Viking Penguin)
- 2) The Englishman's Boy
C. Vanderhaeghe (McClelland & Stewart)
- 3) A Lesson Before Dying
Ernest J. Gaines (Random House Vintage)
- 4) Fall on Your Knees
Ron Mahe (McDonald/Vintage)
- 5) Fugitive Pieces
Anne Michaels (McClelland & Stewart)

Fiction: Mass Market

- 1) Alias Grace
Margaret Atwood (Bantam)
- 2) A Crown of Swords
David Eddings (Del Rey)
- 3) The Tailor of Panama
John Le Carré (Penguin)
- 4) Airframe
Michael Crichton (Ballantine)
- 5) Kiss the Girls
James Patterson (Warner)

Non-Fiction: Hardcover

- 1) Diana—Her True Story
Andrew Morton (Simon & Schuster)
- 2) Diana—A Tribute
Tim Graham (Mint)
- 3) Somalia Cover Up
Peter Desbarats (McClelland & Stewart)
- 4) The Royals
Kitty Kelley (Warner)
- 5) How The Mind Works
Steven Pinker (Warner)

Non-Fiction: Paperback

- 1) Don't Sweat the Small Stuff
Richard Carlson (Little Brown)
- 2) Why I Hate Canadians
Will Ferguson (Douglas & McIntyre)
- 3) Diana—Her New Life
Andrew Morton (Pocket Books)
- 4) Diana—Her True Story
Andrew Morton (Pocket Books)
- 5) Seven Years of Highly Defective People
Scott Adams (Warner)

BESTSELLER information
compiled by

SMITHBOOKS

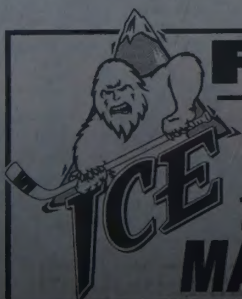
Edmonton Centre

BLUE PUCK GIVEAWAY

We have one copy of *Big Bucks & Blue Pucks* to give away. All you have to do is answer the following trivia question:

Who was the Oiler to score the last goal in WHA history?

Hint: it was during the final game of the '79 Avco Cup final. Send your answers to WHA, c/o Vue Weekly, 307, 10080-Jasper Ave, T5J 1V9. Or fax answers to us at 426-2889. Or, for all you computer-types out there, try e-mailing us at office@vue.ab.ca.



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A lesson in Halloween tradition

CONSPIRACY THEORIES

BY JASON MARGOLIS

Halloween has always been one of my favorite yearly events—dressing up in disguises and screaming “trick or treat!” while running from house to house collecting candy.

Now that I’m in my mid-20s, I don’t seem to rake in as much candy as I did when I was younger. But I still give it the old college try. It’s just tough seeing all the new kids getting so much more candy than me, especially since I wear better costumes.

Of course Halloween wasn’t always a commercialized opportunity for little ghosts, goblins and Elmos to make a mass grab for assorted Hershey and Cadbury products. Although it currently isn’t an official holiday sanctioned by our government, the traditional elements of Halloween have persisted for centuries, often as religious ritual.

The roots of Halloween can be traced to an ancient Celtic custom called “Samhain.” You’d think that “Samhain” would be pronounced “Sam Hayne,” but it is in fact pronounced “Sow In” as in “Eunice, be shure t’ bring th’ *sow in* to th’ barn.”

Samhain has been variously described as a fire festival, a harvest festival and a day of the dead, but it was most recognized as a New Year’s Eve celebration. Throughout the Celtic cultures of the British Isles and Western Europe, Nov. 1 was the traditional New Year’s prior to the spread of Christianity.

Samhain was the final harvest of the year at which point all crops

should be harvested and animals returned from distant pastures. After Samhain, anything left in the fields or on the vines would be considered unfit for human consumption. It was “puka,” or blasted by the fairies.

The Celtic belief system held that turning points—such as day into night or sea into shore—were magical. As the turning over of a new year, Samhain was extremely potent, and it was felt that the veil between the living and the dead became thin at this time. The Celts believed in an afterworld of eternal youth and happiness known as Tir nan Og. During Samhain, loved ones in Tir nan Og could contact those they left behind.

Unfortunately, evil spirits and fairies were also active on Samhain.

As a fire festival, sacred bonfires were lit throughout villages and on top of hills in honor of Celtic gods. Townspeople would take embers from the bonfire for their home hearths, often carrying the embers in carved out turnips or gourds. Eventually, the pumpkin would emerge as the vegetable of choice for ember-carrying purposes. Fearing encounters with spirits, the Celts would dress up in costumes and carve scary faces into their ember-holding devices to protect themselves, thus the Jack O’ Lantern was born.

Another Samhain tradition that has continued is festive diversions involving apples. One Celtic ritual was peeling apples to determine the duration of a person’s life. A popular event for unmarried Celts was bobbing for apples. The first person to bite an apple bobbing in a pail of water was believed to be the first to marry in the coming year. These days,

you just get to keep the apple.

In the seventh century, Pope Boniface IV created All Saints’ Day to recognize the growing number of saints lacking their own personal holiday. Originally, All Saints’ Day was held May 13, but in AD 835, Pope Gregory moved it to Nov. 1 in order to deter the formerly Celtic Christians from continuing to celebrate Samhain.

Many Samhain rituals persisted in Christian times, such as leaving food and drink for costumed revelers and the lighting of bonfires. The fear that the dead wandered among the living actually intensified.

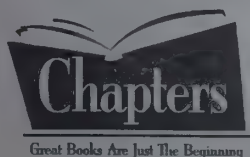
As “Hallow” was the ancient English word for “Saint,” the night before All Saint’s Day was known as “All Hallows’ Eve” or “Hallow’s Even.” Contraction of speech later resulted in the name “Halloween.”

Halloween traveled to North America with Irish settlers, the descendants of the Celts. Once in North America the tradition mutated, which seems to be a common predicament for holidays when they reach the New World.

Mexicans developed their own versions of All Saints’ Day and All Souls’ Day with the practice of *El Dias de los muertos*—the Days of the Dead—on the first two days of November. Like Halloween, the Mexican Days of the Dead combine a fun festival with a grim acknowledgment of the limits of human existence, which in my opinion is exactly what a good holiday should do!

So next time you call out “Trick or treat, smell my feet, give me something good to eat,” remember and respect the great tradition you are upholding.





Great Books Are Just The Beginning

NOVEMBER ACTIVITY CALENDAR

SouthSide: 3227 - Calgary Trail S. (events in bold type)

West End: 9952 - 170 Street (events in bold-italics)

1
12:00-1:00 p.m.
Fun Day for Carnival
A "My Books" Special
Games, activities and contests.
Fun for the whole family!

11:00-1:00 p.m.
Irene Marsh
"Tiger's New Cowboy Boots"
(Children's book)
Reading & Signing

8
1:00-3:00 p.m.
"Where's Waldo?"
party in
"My Books."

1:00-3:00 p.m.
New Title Launch
Last Minute Gardening, Fern,
"Spring Gardening"
Enter draw to win flowers from Hale's!

15
1:30-4:30 p.m.
"My Books" Event
Edmonton Science
Fun Guide Activities
with author
Linda Reynolds

Slide Presentation
Lisa Christenson and "Hibbs' GT Art
of Vancouverites"
7:00-9:00 p.m. Book Signing: Eddie Shack
"Clear The Track Eddie Shack."
(Only signing copies of the book.)

22
1:00-3:00 p.m.
Watercolour
Performance
Demonstration
with artist
Frank Haddock

1:00-3:00 p.m.
Presentation & Signing:
Patricia Williams,
author of
"Once Upon A Lifetime."

29
1:30-3:30 p.m.
Reiki
Demonstration:
use the power
of energy
to heal thyself

7:00-9:00 p.m.
Live
Music
with the
Rock Chair
Trio

2
2:00 p.m.
Pauline Lebel
Young Adult novelist
in "My Books" for
a reading of
"Song Spinner."

11:00-1:00 p.m.
Robert Adams
Reading
(Adult non-fiction; local
Alberta stories).

9
1:00-3:00 p.m.
Stained Glass
Demonstration
with
Bill Bisset.

1:30-3:00 p.m.
Bird Seminar
with the
John Jansen
Nature Centre.

16
1:00-3:00 p.m.
Slide Presentation
on Mountain Rockie
flowers with
Paul Gilbert, photographer
and author of
"Wild Colours."

23
1:00-4:00 p.m.
Willow Chair
Making
Demonstration
with Greg An

3
7:00 p.m.
Kevin Major
will read from
House of the Wooden
Santas in
"My Books."

7:00-8:00 p.m.
Children's Book Biting
Round Table: Edmonton elementary
teachers discuss what's hot and
what's not in
children's books.

10
3:00-4:00 p.m.
Book Signing
with
Lorraine Black, author of
"Remembering The 50's."

17
7:00 p.m.
Poetry Reading
Evening
with Nancy McKenzie
and Tim Bowling, authors of
"Send's Night"
and "Dying Scarlet"
(respectively).

24
7:00 p.m.
Poetry Reading
Evening
with Nancy McKenzie
and Tim Bowling, authors of
"Send's Night"
and "Dying Scarlet"
(respectively).

4
7:00-8:00 p.m.
Kevin Major
"House of the Wooden Santas."
"Hold Fast."
Young Adult titles.

7:00-8:00 p.m.
Reading.
Don Trembath, author of
"Tuesday's Cafe" and
"A Fly Named Alfred"
(Young Adult)

11
3:00-4:00 p.m.
Book Signing
with
Lorraine Black, author of
"Remembering The 50's."

18
7:30-9:00 p.m.
Alzheimer Society
of Edmonton:
A Presentation
of their Group
and Thoughts.

25
7:00 p.m.
Parenting Seminar
with Bonnie Nikkel
"How To Talk
So Kids Will Listen"

7:30-9:30 p.m.
Book Club Meeting:
Interested in joining?
Stand to sign up

5
8:00 p.m. Books for Young Readers
book club for parents,
teachers and care-givers.
First meeting. First book is
"Where The Wild Things Are"

7:00-8:00 p.m.
Reading.
Don Trembath, author of
"Tuesday's Cafe" and
"A Fly Named Alfred"
(Young Adult)

12
2:00-3:30 p.m. Seminar
& Signing with Tobias Mollie,
author of "Financial Freedom
Without Sacrifice."
7:00-9:00 p.m. Reading & Signing
with Edmonton author John Koch.

7:00-9:00 p.m.
RRSP Seminar
with
Susan Marshall.

19
7:00 p.m.
Travel Night
with Travel Cats
seminar on
working abroad.

26
7:00 p.m.
Monthly
Masses Seminar
with Canada Trust
Marriages

2:00-5:00 p.m.
Rubber Stamp Crafts
with Jean Olsen
6:00-7:00 p.m. NWT 90 Games Night
with the Edmonton Oilers
NWT 90 Edmonton Oilers

6
7:00 p.m.
Tobias Mollie
will read in "My Books."
"Rhinos for Lunch
and Elephants for Dinner."

13
7:00 p.m.
Beat Poetry Night
Dean McKenzie
will perform the
Dean Ginsberg poem
"Howler" with his
back-up band

20
7:00 p.m.
Meet Local
Edmontonians
of "Three Blondes
and a Browne" fame
talk and presentation
on their business and their
McDonald's famous muffins

27
7:00-9:00 p.m.
Calligraphy
Demonstration
with Kevin Design
Ideal for your
Christmas invitations
and cards

2:00-5:00 p.m.
Rubber Stamp Crafts
with Jean Olsen
6:00-7:00 p.m. NWT 90 Games Night
with the Edmonton Oilers
NWT 90 Edmonton Oilers

7
7:00 p.m.
Friday Night
Music Special
with the
Nick Riebeck band

7:00-8:00 p.m.
Book Reading
Hanna Hughes
author of "Tears of Fear"
and "Seven Magpies"
(Young Adult)

14
7:00 p.m.
Power of Passion
Slide presentation
with Everett Clumber
Allan Hanson

7:00-9:00 p.m.
Live Music
Datedland
Band

21
7:00-9:00 p.m.
Musical
Performance
Quintessence,
string quartet.

2:00-3:00 p.m.
Christmas Crafts:
Ymas floral
decorations by
Twigs Decoration

28
7:00-9:00 p.m.
Musical
Interlude
with bass duo,
Bounce

7:00-9:00 p.m.
Live
Music
with the
Rock Chair
Trio

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Lounging in comfort—day or night

FASHION
BY HEIDI KNEE

Thank goodness this isn't the movies.

You know—where women vacuumed the house in stilettos, had anti-gravity hair and were always wearing lipstick.

The funny thing is, today even Hollywood's hottest divas eventually ditch those constrictive stereotypes and take time to relax on weekends.

In the past the only option for lounging was baggy, itchy, non-flattering nightgowns. Beauty was not a factor.

That was then—this is now.

Fortunately, trends in sleepwear have swung towards slimmer cuts which outline the body. Comfort is still essential, but now women can also look amazing. These days, most nighties can almost be passed off as daywear.

Of course, women of the '90s still love getting dressed up for those glamorous nights out on the town, but after a long night of dancing every woman looks forward to getting out of those tight painful shoes and into a steaming-hot bubble bath. We all know that when it comes to comfort, stilettos are definitely not the chosen footwear.

Pastel chemises or combination silk tank-and-short sets are perfect for pampering. And, who can resist the thought of wrapping yourself in a teddy-bear-soft robe? Add a pair of terry slippers, great for protecting toes from cold hardwood or tile floors. For those colder days, hop into a pair of fuzzy flannel P.J.'s, a classic favorite.

"A-line gowns are the most flattering style. They fit close to the body on top and flare out from the waistline," says Chrissy Osachuk, manager of Night Owl imports in Manulife Place. "Black silk and even velvet are popular this season."

Just keep in mind you can choose clothing that is simple and minimalist, yet still flattering. Fabrics such as cotton, silk, or satin are always popular. After all, who wants to worry about dressing to read a good book by the fire?



Photos: Yuanita Klatt

Hair and Makeup: Yuanita Klatt from BiancoNero

Clothing: Night Owl Imports

Model: Erin Wade



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Martial-arts mom hopes to add to her trophy case

MARTIAL ARTS

BY DARRIN COLVART

Shelley Vettese-Baert stands out in a crowd. What is most remarkable about this woman is not only the fact that she is this year's Canadian National Women's Lightweight Taekwondo Champion, but she accomplished this feat at the age of 38.

She is likely to be the oldest competitor in Hong Kong, Nov. 20-23, where she will represent Canada at the 1997 World Taekwondo Championships. Along with fellow Edmontonian Sayed Najem, she will leave Nov. 7 to join the rest of the Canadian team in Korea to train for the event. This year's accomplishment is no fluke; in fact, Vettese-Baert has been a dominating presence in her division since she began competing internationally nine years ago. She has been the Canadian National Champion four times in the last seven years. She won both the U.S. Open and the Moscow Open in 1993. She has won medals at the World Cup in Spain (1990) and in Yugoslavia (1991). She won gold at the Manila World Championships (1995).

The biggest feather in her cap, says Vettese-Baert, was winning a bronze medal—at the age of 32—as a Welterweight at the '92 Barcelona Olympics.

"To me, it was the ultimate.

Just going there blew my mind. It was more than I expected.

While Taekwondo was only a demonstration sport in 1992, it is now an official Olympic event. In addition to Judo, Taekwondo has become only the second martial art recognized by the International Olympic Committee.

This could be good news for Canada at the upcoming Olympics—all 16 members of the Canadian team won medals in Barcelona. Along with Chinese Taipei and South Korea, Canada has a reputation as one of the top Taekwondo countries in the world. But now that it has become an official sport, the competition is getting stiffer. Countries are spending more money and making a greater effort to train their fighters.

For those unfamiliar with the sport, Taekwondo is a single-elimination competition with points being awarded for solid, foot-contact blows to either the chest or the head. It is a physically grueling sport. Each fight consists of three three-minute rounds. Injuries are frequent and damaging.

Asked how she is able to remain competitive in a sport in which 25 is the usual retirement age, Vettese-Baert replies: "I keep in really good shape. I hang out with young people and that helps me to keep young in my mind. I cross-train by doing triathlons,

weight training and running."

Vettese-Baert also has a reputation for being a smart fighter. She says that comes with experience.

"The value of experience is being smart in the ring. Sparring is 80 per cent in the mind. It's a chess game. It's important to never underestimate your opponent and to never underestimate yourself."

Competitive sports are nothing new for Vettese-Baert. At the University of Alberta, she was on the field hockey, ice hockey and the swim teams. Ironically, when she enrolled in Taekwondo with her husband 13 years ago, she had no intention of competing.

"I found it difficult. The energy system was completely different compared to anything else I had done. I was more into the self-defense. I didn't start sparring until I got my black belt."

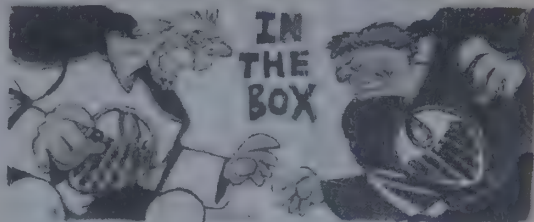
Now a second-degree black belt, she works out at the Tiger Taekwondo Club, where she is also the captain and mentor for the Tiger sparring team.

She stresses that both her students and her daughter Mackenzie are extremely supportive.

As for her future in Taekwondo, she states: "I take it one day at a time. It has to be fun. As soon as it isn't fun, it's over. I'll still continue with Taekwondo though. It's a passion."



ILERS WEEK



This week, Vue press-box fixtures have one question for probable Oilers owner Les Alexander: If you're going to move the team to Houston, could you at least lend us a few bucks so we can get pay-per-view?

Friday (home) Oil 4, Pittsburgh 3
RECORD 4-1-1

TOPIC: Blaine Angus

Steve: Who is Blaine Angus? I'd like to know. According to the press sheets for Friday's Oilers-Pens match-up, he was the guy wearing the cobra suit. Boy, did he butcher what was a pretty good hockey game. If you follow this column at all, you know how often John and I bitch about how the Oilers wuz robbed by bad officiating. Well, this time, Angus did the Oil a favor or two. First, he allowed an iffy goal that gave the Oil a 3-2 lead. Kelly Buchberger's wraparound try was pounced on by Pens goalie Tom Barrasso. But Bucky shoved the goalie aside, revealing the puck that, just a second before, was underneath the Penguin. Bucky banged it in and sent Pens captain Ron Francis skating laps chasing after Angus. Then, with the score tied 3-3, Dean McAmmond skated behind the Pens net, got his stick caught in the mesh and fell down. Somehow, this resulted in a hooking call against the Pens. Dan McGillis scored the winner seconds into the powerplay. Thanks, Blaine

Gawd, I just wish I could watch the Oilers beat the Pens without having the ref interfere. But I guess that's today's NHL: the refs are the stars, the players just seem to get into the way. Since incompetency is the measuring stick of all NHL refs, I would have to say Angus is fully qualified for his job.

John: I'm so tired of complaining about the refs. What's the point? They're all horrible. Angus did do the Oilers a favor by calling the non-hook on the Penguins. You expect officials to make mistakes, maybe miss a call or something, but the biggest problem is inconsistency. You never know what they're going to call. You'll watch them let penalty after penalty go unpunished and then, out of nowhere, a penalty is given on the most marginal call. It's frustrating and it's contributing to the decline of the quality of hockey. I don't expect to see things get any better.

TOPIC: Just say "no" to Houston

Steve: OK, so we know the deal: if Les Alexander continues on page 14 >

Just a reminder to take care tonight.

MOLSON
What's Better? All Around.

Health insurance has gone to the dogs (and cats)

HEALTH

BY DAVID GOBEIL TAYLOR

Last April, the Morra family—Nick, Kris, nine-year-old Poz and seven-year-old Jack, moved into their first house. After a few weeks, the Morrass noticed that Poz had lost weight, wasn't eating or drinking much and lost energy and alertness.

"At first, we thought it was just because of the new environment," explains Nick Morra. "But of course we couldn't ask him what was wrong."

Of course, because Poz, like Jack, is a cat.

One trip to the vet later, Poz was diagnosed with diabetes. He had to stay in an emergency shelter for two days to be monitored and intravenously rehydrated.

A few weeks later, Poz exhibited the same symptoms and the Morrass figured he'd had too much insulin, based on the vet's advice. So they rubbed syrup in his mouth.

"That turned out to be the absolutely wrong thing to do," says Morra. High blood sugar and insulin shock are hard to tell apart when the patient can't say how he's feeling.

So, Poz had another trip to the vet and another stay at the shelter. By this time, bills had accumulated to over \$1,500.

Morra admits it's a lot of money

to spend on a pet. "It's not like we knew how much the bills would total when the trouble started. That would have made it a difficult decision. But when Poz was first diagnosed, we thought that would be it."

Poz has been all right for over a month now. The Morrass have to inject insulin—human insulin, since no pharmaceutical company has developed feline insulin—twice a day, and watch his water intake. When they suspect something is wrong, they hold him down and give him a home glucose test—a difficult procedure, since Poz doesn't understand that he's being poked with a needle for his own good.

Diabetes is not uncommon in older cats and dogs, says Sherry Lee, an animal health technician at the South Side Animal Hospital. Nor are heart problems, kidney failure, liver failure, or even cancer.

According to Lee, prevention is the best medicine. A routine annual vaccination and checkup will run you \$56 for a dog or \$62 for a cat and has a good chance of diagnosing illnesses before they become problematic and an expense. But, she adds, for those who really want to cover their bases, there's always health insurance.

Health insurance? For pets?

According to Kim Schroeder, the B.C. representative for Ontario-based Pet Plan Insurance, health insurance is available for dogs and

cats, provided they begin coverage by the age of eight. Insurance covers accidents and all illnesses, including diabetes. There are four levels of insurance, with monthly fees of \$18–\$42 for dogs and \$10–\$29 for cats with added charges for some breeds and ages and cover 85 per cent of medical expenses, up to a maximum of \$600–\$5,000 depending on the plan. And the highest level of insurance will also cover vaccinations, checkups and dentistry.

Whip out your calculator and you'll see that had the Morrass bought even the lowest insurance for Poz when he was born, they'd have spent over \$1,000 by now—more if you factor in the interest they could have earned on that money and they would have been covered for less than half of the bills. Still, anything could have happened to Poz during the past nine years.

At least their expenses now are relatively small: \$30 for the glucose meter and Poz's small cat body only goes through \$16 of insulin a month.

Expenses are small, that is, just as long as Poz's condition remains stable.

"Once you know what's wrong," says Morra, "and know there's an easy solution, it's hard not to follow it up. I'd say most people would have done the same thing, if they can afford it. You get pretty attached to your pets."

➔ In the Box continued from page 14

Alexander buys the team—assuming this thing on the table isn't just a ruse to push up local bids—then the Oilers will probably move in the next three years. Call me a pessimist, but I have a hard time trusting any professional sports franchise owner. If there's a better deal in Sheboygan, Mich., a professional team would probably move there. Guaranteed concessions? Parking fees? We're gone! So, when Alexander says he'll leave the team in Edmonton if the Oilers make money in three years, take it with

a grain of salt. Anyone can make a profit look like a loss. Alexander's Houston expansion bid was turned down. Will the NHL be willing to give him another shot? Do they want a fifth expansion team in a notoriously bad sports town? (Football is God in Texas; it couldn't stop the Oilers from leaving for Tennessee. The Astros were a playoff team playing in an empty stadium.) So Alexander's only shot at bringing the NHL to Houston may be with the Oilers. The only thing standing in his way: no arena. Still, sports reporters from Houston

have already made their way to Edmonton. After Monday's practice, the Fox affiliate in Houston interviewed McGillis and Doug Weight about the possibility of moving to Texas. This will be a constant distraction for this team and will haunt the Oilers during the regular season. Will they or won't they? Here's a guarantee: if the Oilers move to Houston, possibly the worst sports town in North America, I predict they will lose more money there in five years than any other NHL franchise during the same period. They will make the Carolina Hurricanes look like a solvent franchise. John: Forget the pay-per-view, if the Oilers move to Houston I'm through with hockey for good. I'll concentrate all my passion on the purest of sports: soccer. Hockey is hard enough to watch as it is on a lot of nights because of how boring it has become, expanding beyond the capacity for quality players to fill every team. Just imagine how impossible it will be to watch when all the tradition is thrown away—because quite often that is all that keeps me watching the games. People in Houston don't even know who Gordie Howe is; how do you expect them to get excited about hockey? Who knows if Houston will be the city the Oilers move to anyway! There are other great southern hockey cities in the States looking for a franchise. After three years, Alexander may just sell the team to the highest bidder. You can't put anything past a guy who made his fortune selling junk bonds.

FINAL CALL:

This is our last call for the re-name the Canucks contest. If you want to give those American-owned boys from Vancouver a more fitting logo, drop us a line. Re-name the Canucks, c/o Vue, 307, 10080 Jasper Ave. Edmonton, AB, T5J 1V9. Or fax us at 426-2889. Or e-mail us at office@vue.ab.ca. We'll have some hockey-related prizes to give away to the winners...

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Music Notes

BROUGHT TO YOU
BY
GARY MCGOWAN

Great Big Sea must be well on its way to being worth more to the Newfoundland economy than the fishing industry. The group will play the **Shaw Conference Centre** Thursday night, one of about 200 shows it usually knocks off in the course of a year. It was that taste for the road that moved 20,000 units of the group's independent recording and landed it a record deal with Warner Music. The band's first Warner disc, *Up*, took 18 months to reach the platinum sales mark. The new one, *Play*, has duplicated that feat in a mere three months. The band's won East Coast Music Awards, been nominated for Junos and are now the only act from the Rock to have notched two platinum albums. The only other Newfoundland act to come close to this level of recording success was a fellow by the name of Dick Nolan who, in the mid-'70s, sold almost 80,000 copies of a piece of vinyl titled *Aunt Martha's*.

Sheep. *Music Notes* will now pause while you reminisce and perhaps share with a companion the best sheep joke you've ever heard

The dirty little secret in the pop music closet is loose in the **Sidetrack Cafe** this weekend. In case you're afraid to actually say the word, *Music Notes* will spell it for you: DISCO. The 'Trak has strung together back-to-back boogie nights beginning Thursday with the **Travoltas**. This Toronto-based revival act has been lighting up mirror balls across the land with their fresh-from-Value-Village wardrobe and vintage playlist. You'll revisit the music of **Kool & the Gang**, **Barry Manilow** and the **Bee Gees** and come to the realization that not everyone in the '70s bought **Led Zeppelin** albums. Edmonton's own disco revivalists **Godiva** will initiate the musical proceedings on Thursday, then return to headline the evening on Friday in the company of **T Lyle** and the **Boneshakers**. The **Boneshakers**, however, are not a disco act, although

they have seen mirror balls in action at clubs they've played in their musical past

Elsewhere on the Halloween gig front, Edmonton's eight-piece ska wonder **Mad Bomber Society** host a "skalloween" at the **Ritz Diner** in the company of the city's two-tone music champs the **Clones**. Scene vets **Barry Lindl** and **Dave Bacon** have their band **Gasoline Redhead** on stage at **Cork's**. The biggest Halloween gig goes down at the **Shaw Conference Centre** with **Big Sugar**. At the **City Media Club**, you can style your costume into the middle of an alt/country evening with **Old Reliable** and the **Maybellines**.

The **City Media Club** will attempt to entice you into your costume one more time on Saturday as the club hosts its **All Souls' Night Party**. Urban folkies **Sticks and Stones** in the company of **Rod Olstad** will provide the music, while the always entertaining beat poet **Minister Faust** provides the um, ambiance for this final

brush with Halloween 1997

Meanwhile, back at the **Shaw Conference Centre**, **Rocktoberfest** is in full swing on Saturday night. Perennial favorite **George Kash** is back in the early portion of the evening. Kash and his band will supply the Bavarianesque soundtrack for you beer swillers and, hopefully, will perform his great party trick where he downs a giant stein of beer while standing on his head. **Trooper** will take over the stage shortly before midnight to "rock you" into the month of November. The word "entertainment" was invented to cover just such an evening.

Area 51 is running a licensed, all-ages show on Sunday with Vancouver's **Smoking Frogs**. They're a big (six-piece) group that mixed funk and hardcore. You'll be able to see them live beginning at 6 p.m. and also pick up a recorded example of the band's work. They'll have their recently released CD available for sale at the gig.

Amnesty in the Andes Inti-Illimani survived political exile

FOLK
BY DAVID
GOBEIL TAYLOR

PreVUE

The group Inti-Illimani spent 1973-1988 exiled from its native Chile because it was considered subversive and dangerous by the government.

Inti-Illimani isn't a group of terrorists; it's not even a political group.

They're musicians.

Inti-Illimani was founded in 1967 by a group of engineering students at the Technical University of Santiago. "We just fell in love with the music of the Andes," says founding member Jorge Coulon.

The group was part of a movement called *Nuevo Cancion* (New Song), which fulfilled the public's desire to hear music of their own countries.

"At that time, all we heard was North American music on the radio," says Coulon, "and people sang Mexican songs, because they were in Spanish. Nobody knew the songs of Chile or the neighboring countries."

So Inti-Illimani traveled to Peru, Bolivia, Ecuador and Argentina, adding these cultural influences to its Chilean folk music and adding

lyrics that spoke out about social conditions in Latin America

While the group was in Rome during its first European tour, the government of Chile was taken over by a military putsch headed by Salvador Allende. The members of Inti-Illimani were informed that their music was now forbidden in Chile—and they were barred from returning.

"The Allende government was afraid of expression of culture," says Coulon. "Artists were put in jail. Some—like Jorge Pena, a famous conductor in northern Chile—were even killed. I suppose that, to them, new sounds represented the winds of change."

So Inti-Illimani spent the next 15 years touring, adding music from around the world to its repertoire. "Although we're proud of our Andean music," says Coulon, "we kept finding wonderful music everywhere in the world. Not just melodies, but harmonies and rhythms."

Finally, democracy was restored to Chile and they were free to return, which they did on September 18, 1988—the National Day of Chile.

And 5,000 people were at the airport to greet them.

"It was the most incredible experience of our lives," says Coulon.

lon. "Living so far away, we didn't know that people knew us or our music." But, despite years of government censorship, they were known and loved by the Chilean people. Two weeks later, they gave a concert to over 200,000 people in a Santiago park.

The seven members of Inti-Illimani don't just take music from other cultures; they take the instruments, too. "We're always falling in love with instruments," says Coulon. "Right now we play about 50 different instruments during our concerts. And actually, we're trying to fight the proliferation of instruments. We'll replace them with other instruments that are similar in sound and function."

This year marks the 30th anniversary of Inti-Illimani, and the group is celebrating it with a recording—*Arriesgare la Piel* (I Will Risk My Skin)—and a tour.

In other words, business as usual. They already have 27 recordings under their belt, and they do at least one extended tour every year. In fact, their 30th anniversary tour is their third this year.

"We just had to call it something," jokes Coulon.

Inti-Illimani
Arden Theatre (St. Albert)
Nov. 2

the rev
THURSDAY OCT. 30
change of heart
with BY DIVINE RIGHT and <> (Greater Than Lesser Than)

SATURDAY NOVEMBER 1
downaway
with Guests
Bug Wicked Smak
The Whoremans

SATURDAY NOV. 8
ONE STEP BEYOND
With Guests
HIWAY 2

MONDAY NOVEMBER 10
A&M Recording Artist
Matthew Good Band
with **The Buicks** and **Smokin' Frogs**

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PELT
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with Guests

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SATURDAY NOVEMBER 29
Just Can't Get Enough!
The 80's Retro Party
10030 - 102 ST. INFO: 423-7820

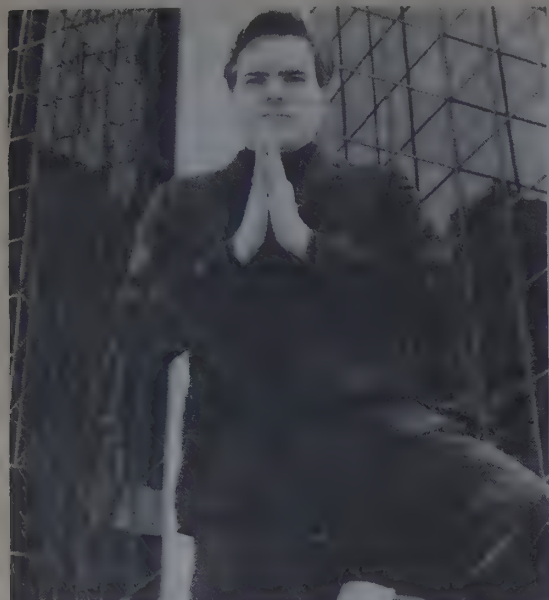


Photo: Bill Kanerva

Jerry Jerry | Praying to the gods of sludgeability.

Jerry Jerry comes comes back back home home

ROCK
BY STEVIN
TAMOND

PreVUE

In the unassuming town of Stettler, Alta., Gerald Robert Woods was born.

The young Woods had a very unassuming childhood, until he started playing guitar and passing himself off as Smilin' Jerry Slag on the Edmonton punk scene. Later, he would manage a punk band called the Rock 'n' Roll Bitches. Other than his after-hours punk lifestyle, Woods' most infamous claim to fame was getting fired from the University of Alberta Hospital for stealing, of all things, toilet paper.

After a failed trip to Vancouver, Woods returned to Edmonton and

became Jerry Jerry, punk icon. His backing band, the Sons of Rhythm Orchestra, was composed of names still well-known on the local scene: Roland Zuk, Paul Soulodre, Ed Dobek, Bob Drysdale, ex-Jr. Gone Wild member Mike McDonald and now-filmmaker Tim Folkmann were all in cahoots with Jerry Jerry.

Soon, the band was signed to OG Records. The band's debut album, *Road Gore*, might be best known for its inclusion of one Moe Berg, the founder of the Pursuit of Happiness, in the band. In '87, Jerry Jerry and a new line-up recorded *Battle Hymn of the Apartment* and then moved to Montreal. *Don't Mind If I Do* followed. Then, in 1992, Jerry Jerry decided to take some time off, tired of the music business and the shilling required to succeed in it. He drank a lot of

coffee. He took his son to hockey games.

But now he's back with a new album, *The Sound and the Jerry*, a tongue-in-cheek collection of 14 old-school rockers. With this effort, Jerry Jerry doesn't try and reinvent the wheel, he'll let the rock speak for itself as long as he isn't forced to toe any politically-correct line.

"Getting back to the studio was great," says Jerry over the phone from Montreal. "I hadn't written songs without a collaborator for 10 years. I had a great producer, too. We developed some pretty weird ideas. This is really a Jerry Jerry record which doesn't really feature a band context. I decided to keep the music simple and rely heavily on my persona, and I couldn't be happier with the results. The record begins full of ego and by the second half of the record, there's no ego."

And Jerry's persona is a strong one. Strong enough to withstand P.C. whiners who would bitch about his ditty "Talk About My Dick," which is actually a musical preamble to the drinking song "Booze Revisited," which appears later on the new album. Song titles like "White Like Me" and "The Most I Ever Drank" will be sure to raise some do-gooders' hackles.

"I'm doing the over-the-top rock 'n' roll thing," admits Jerry. "The problem is nowadays rock 'n' roll takes itself far too seriously. Rock can be pretty evil if you take it too seriously. It's fundamentally evil music, so you have to be willing to have fun with it. There are people I know who won't like or agree with every song on the album. But they don't have to listen to those songs."

Jerry Jerry will come to Edmonton this week as part of a two-week tour which will see him play more than a few Western Canadian stages and make a few radio appearances, including a guest spot on David Wisdom's *Night Lines* on CBC-FM.

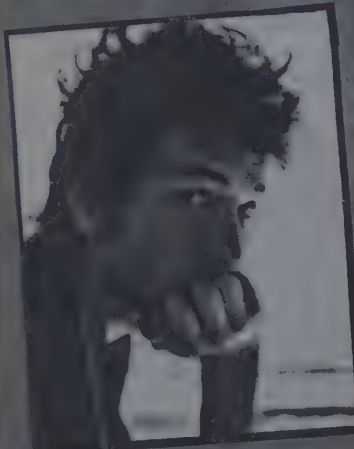
"We've released this album with little fanfare. We didn't service it to commercial radio—and we only sent copies to college radio last week. There is no video. We wanted to wait until I went out on the road to go and sell this album. Now I'll be doing the music-industry-evil that drove me out of the business four years ago."

Still, Jerry's sardonic world view won't prevent him from enjoying his homecoming when he plays the Sidetrack this week.

"I've always liked it when I come back to Edmonton. I came back two and a half years ago because my father was very ill. I was going out every night. I had forgotten how many friends I have in Edmonton. If I was to start enjoying hockey again, I'd have to say that I'm still an Oilers fan. As the saying goes, 'It's the people, not the locale,' because we all have to admit Edmonton is pretty out there when it comes to citydom."

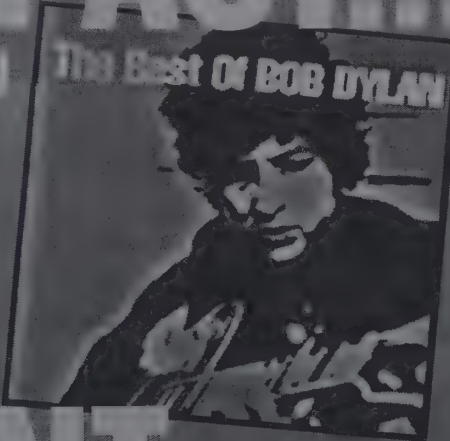
Jerry Jerry
The Sidetrack
Nov. 2

PAST... & PRESENT

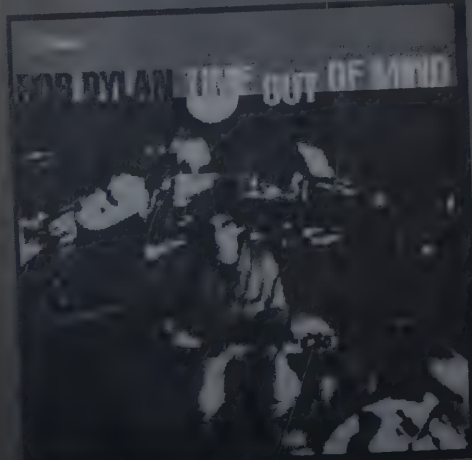


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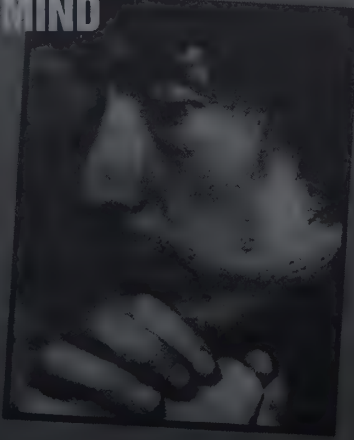


THE BEST OF BOB DYLAN



BOB DYLAN
TIME OUT OF MIND

is Dylan's first newly penned material since 1990. With Daniel Lanois back behind the board, the reviews have been nothing short of astounding. Find out for yourself what all the talk is about.



BOB DYLAN
TIME OUT OF MIND

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All That Jazz

By Peter North

I have been fortunate over the past 25 years to have witnessed a number of brilliant performances by musicians.

The Winspear Concert Hall became a strong reminder two Fridays ago of those special moments that leave one inspired and enlightened on any number of levels.

P.J. Perry, in top form, basked in a sound that enveloped everyone in the hall and confirmed, without question, that this sax player is indeed one of our national treasures.

For those of us who have been fortunate to spend a great deal of time catching Perry's performances over the years, there's never been any questioning the passion, fire and soul with which he has played.

He's received strokes from the press and his fellow musicians across the country but playing jazz out on the prairies is not an easy way to go and like most gifted artists, Perry wouldn't argue he had it any easier. But the '90s have seen the musician, who plays primarily alto and soprano, really begin to share his talent.

Entering this decade Perry only had one solo album to his credit plus a small number of recorded projects he had participated in with groups like Pacific Salt in the early '70s. Three discs have been released in the past seven years. He's played numerous first-class gigs with Toronto's Grammy Award-winning Boss Brass, played the national festival

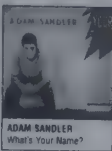
circuit and as of last weekend was the featured artist with one of the country's finest symphonies.

Perry strode out onto the Winspear Stage with what appeared to be a perfect combination of confidence, nervous anticipation and a balanced blend of pride and humility. He literally blew us away once the music began and by the end of the evening this audience member felt, once again, he was witnessing a rare form of greatness.

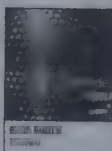
But this time it was greatness with graciousness—the combination of presence and awareness that is the foundation for artists like B. B. King or Oscar Peterson. Perry said the week prior to the concert the performance would not be a jazz concert. Well, Perry is the consummate jazz musician and if he's on a stage with musicians like Tommy Banks and his long-time friend and drummer Jerry Fuller, it is a jazz concert.

The man sparkled, serenaded, scorched and soothed the audience with his playing that is set on the most beautiful of tones. If the root of jazz is improvisation, then it wasn't a complete jazz concert but the communication, technical prowess and passion were all there. He paid tribute to his heroes like Getz and Parker, seized the moments between selections to convey his appreciation of his fellow musicians and the audience. He made every note count and his instruments speak.

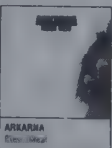
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BRUCE SWEENEY
Pleasure



ARKANA
Eleven Miles



BIG WRECK
In Loving Memory Of



BUSTA RHYMES
When Disaster Strikes



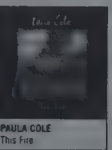
GREAT BIG SEA
Play



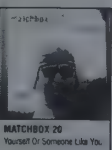
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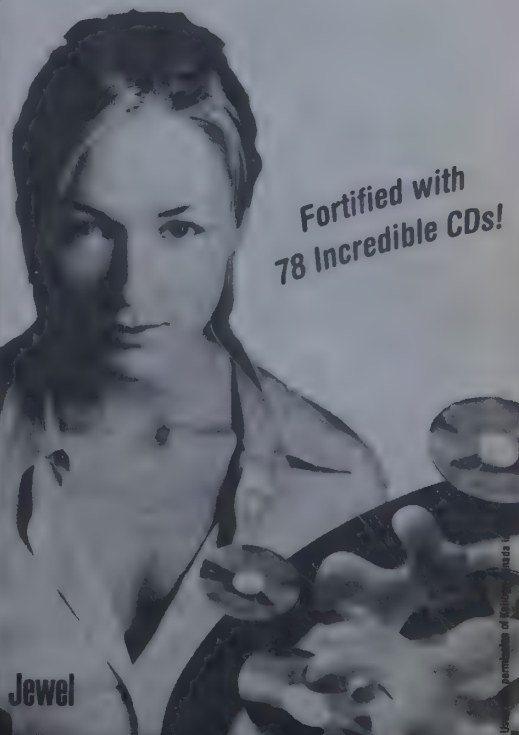
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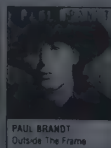
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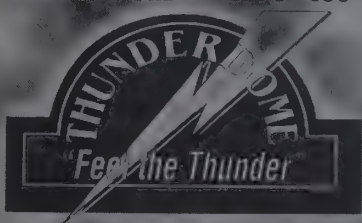
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MUSIC

Lounge Lizards' down-home style filled with Texas spice

FOLK/
COUNTRY

BY STEVEN LEEKON

PreVUE

They have a philosophy and sound that would make any New Country programmer shriek. Their sound—steel, electric and acoustic guitars meshed with banjo, fiddle and mandolin, creating a mish-mash of country, rock and roots—hearkens back to the days when American music meant something. The Austin Lounge Lizards are the antithesis to the pre-packaged roots drek offered by the stars of contemporary country, Nashville "products" like Garth Brooks and Randy Travis.

The nucleus of the Austin Lounge Lizards has been together for just about two decades and the band is recording its seventh album, *Employee of the Month*, due out in February. The band guarantees the new disc will be filled with the same non-politically-correct humor that has won it a legion of hardcore fans throughout the continent.

This is not a band that pulls punches. It will mock anyone and anything. How else would you explain songs with titles like "Jesus Loves Me But He Can't Stand You," "Gingrich the Newt" and "Put the Oak Ridge Boys in the Slammer?" It's in-your-face musical cynicism, but the band (guitarist Conrad Deisler, mandolin-player/fiddler Richard Bowden, bassist Boo Resnick, singer/guitarist Hank Card and banjo- and steel-player Tom Pittman) prove that their barbs, while sometimes toeing the line of taste, are intelligent. These are not the Texans Mike Judge had in mind when he created *King of the Hill*.

"I think Austin has a great music scene," says Pittman over the phone from Austin, Tex., taking a break from rehearsals. "We have a huge university and that makes a difference. Not only do we have a great country scene, but a great jazz scene, rock scene... A lot of



Stephen L. Clark

Leapin' Lizards, lounge wizards.

our audience, when we play in Austin, is made up of young people... Do we have a uniquely Texas sense of humor? I think that's a good question. For sure, our sound is uniquely Texas, but I think our sense of humor is more appreciated in the Northeast or the West Coast than it is in Texas. That's because our audiences are made up mostly of literate and educated people. Austin is a place like that; most of Texas is not."

Austin's music scene is famously diverse. Not only is it a hotbed of blues and roots, it also is home to such alternative acts as the Butt-hole Surfers and Ministry. Pittman even drops the name of Gibby Haynes (the Surfers' lead man) during the interview, even though the two

have never met face-to-face.

And even though the band likes to challenge its audience with political and social views shot straight from the hip, Pittman says he is quite surprised that the Lizards don't stir up more protest than they do.

"Sometimes when we play at festivals we'll get a comment or two, but I think if people have a problem with us, they realize they're in the minority and they stay quiet. When it comes to our club dates, I think cover charges are high enough nowadays that people don't come to the shows unless they know a little bit about the band. So, people know what they're getting when they come to our shows."

When it comes to *Employee of the Month*, Pittman has a hard time concealing his excitement.

"It'll be really good to get this finished. We started working on this last year with the songs that we were already through with. Now, it's just a matter of putting finishing touches on the album. We've been working furiously hard to get it done. Between touring and working on this record, we won't have a day off until November 17th—including weekends."

The Lizards will play some of their 13 new songs when they hit Edmonton this week. And despite the group's very American South-west approach, they've found a real niche in Alberta. They've played the folk fests in both Calgary and Edmonton and have a huge following here.

"I don't know what it is about Canada—especially Calgary," says Pittman. "Calgary's the only place in the world where we can play three nights in a row and sell out every show."

Austin Lounge Lizards
Bonnie Doon Hall
Nov. 1

Gary McGowan's PROFILES

Name: Bill Hanson.

Notoriety: Lead singer and bass player with Kidd Country, a band that works the "rockier" side of country music.

Next gig: Oct. 30-Nov. 1 at the Wild West (12912-50 St.).

What do you look forward to?: Playing music.

Influences: Vocal bands like Alabama, the Nylons and Restless Heart.

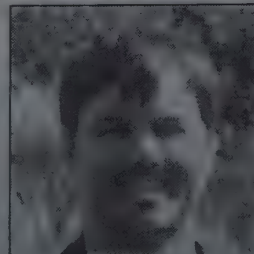
If you didn't live in Edmonton, where would you rather be?: Back home in Viking, Alta.

Vices: The crowd response you get from doing one-nighters. It keeps you coming back for more.

What do you do to pass the time? Hang out with my wife and kids.

Favorite TV show: *Third Rock From the Sun*

Best Party: A party Kidd Country hosted in our hotel rooms in



Bill Hanson.

Calgary. We were joined by KC Jones, Curtis Grambo and Alibi. We had a keg in our bathtub and we used the rooms and the hallways. Amazingly, we didn't get kicked out or even warned to keep it down. We were the only band who made their gig the next day.

Pet peeve: Drunk people who want to jam with the band.

Favorite food: Macaroni and cheese

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I AM CANADIAN

Jann Arden

sets her sights on follow-up success

Calgary songwriter
proves RECORD COMPANY wrong
with
QUICK HIT SINGLE

POP

BY PETER WORTH

PreVUE

It's mid-afternoon the day of the Rolling Stones show in our city and Jann Arden is sitting in the lounge of a local hotel looking, quite frankly, a little weary.

The Calgary-based singer/songwriter has been up since well before dawn, racing from one interview to another. Radio stations, print media and television interviewers have all been lined up, ready to ask one question after another about her latest album and other assorted topics.

The daily routine of talking, talking, talking has been in full flight for a couple of weeks and on average she has found herself in the company of some seven media types per day, from Newfoundland to Edmonton. In a couple of hours the talented artist will be boarding a plane and jetting off to Vancouver where, the next morning, she'll do it all over again.

But Arden is used to the pace, if not totally acclimated to it. And who ever is?

A couple of years ago, when her second album *Living Under June* was released in America, she found herself amassing Air Miles at an incredible clip—hitting stations in every state. The requests for her time piled up as the song "Insensitive" climbed the charts and introduced her to a huge audience that reacted by buying 500,000 copies of the disc in the United States.

Appearances on *Late Night with David Letterman* and *The Rosie O'Donnell Show* brought more raves, and once *Living Under June* wound down there wasn't a lot of down time before she had to start thinking of creating more songs for a third album.

The songs that make up her latest disc, *Happy?*, didn't exactly roll out of her at a record rate. Kick-starting the project was anything but easy.

But even as Arden reclines over the lounge table only a couple of days after the album has hit the stores, the first smack of success has shown itself.

The first single, "The Sound Of," had raced into the nation's Top 10 at a record rate for a Canadian artist.

In a way, that immediate open-arms response from programmers was a slice of vindication for the songwriter.

Only a few weeks before, the word was out that there was a heavy debate between artist and label—centered on whether or not there was a bona fide hit single in the collection of songs she had finished recording in Los Angeles. End of debate.

"This hasn't been an easy one. The trials began when I started working on new material last winter. The first few rounds of writing really began to work against my confidence. I didn't like anything that was coming out. I'd go over to

my manager Neil's place and, between sobs, play him something, but he'd put it in perspective for me and eventually these songs got out," recalls Arden, who can now laugh at that scenario.

"Once we got the material together, it was time to begin recording in Los Angeles—and that didn't start out on a great note either," continues the singer.

Arden has worked with producer/engineer Ed Cherney almost from day one. The chemistry between the two resulted in her first disc *Time For Mercy* going double platinum in this country. Cherney's credentials speak for themselves: artists like Bonnie Raitt, Jackson Browne and the Rolling Stones have enlisted him time and time again.

"The first day in, Ed and I had a big fight. Everyone just sort of stood there in shock."

In short order, everything was patched up, the two once again found themselves on the same page and it was back to the studio.

"Once we got rolling it was amazing how quickly the songs came together," adds Arden, who thinks the world of Cherney and the cast he enlisted for the sessions.

Bassist Mike Lent, backing vocalist Lin Elder and guitarist Russell Broom participated alongside an all-star cast that included drummers Kenny Aronoff and Jim Keltner, guitarist Greg Leisz and keyboardist Jeffrey Vanston.

There are a few things about this disc that are noticeable on first listening; one is the warmth of Arden's voice from start to finish.

"I really found a comfort zone this time. I didn't try to stretch my range; there's nothing over the top or even approaching it on this record," states the singer, with an underlying sense of accomplishment that she hasn't been pushed into the bigger-is-better route.

"Instrumentally, the songs I feel are really well-framed. Keltner really feels a song. The funny thing is he can't play the same thing twice through whereas when Aronoff comes up with an idea he'll repeat it exactly the same way on the next take."

Once out of the studio it was time to begin putting together the plan to take the new music back to the halls and auditoriums across the land.

Arden has built a faithful following since



Jann Arden > Singer/songwriter is used to media junkets.

she first started hitting the charts and has been as accessible to her audience as any performer you care to mention.

Rehearsals for her current sojourn (which started last week) found most of the band from her last tour on board. Keyboard player Bob Foster—a friend from way back in the Calgary scene—is in the fold this time around as is new drummer Gary Craig. Craig has been playing for Anne Murray on the road for about 14 years and other than a lot of studio work and a few junkets with Colin Linden, he hasn't backed anyone else in a live setting for ages and is apparently thrilled to be playing with this outfit.

"With a new album, it gives you more material to draw on and I'd like us to have enough material so that we can change the shows slightly from night to night."

Spontaneity has never been a problem for Arden, particularly with her between-song chats that can lead an audience to fits of laughter four or five times an evening.

A couple of nights ago while channel surfing, I spotted Arden on a new Comedy Channel talk show, cracking up the host and fellow guests as she dove into a monologue concerning feminine hygiene products. Slapping a couch pillow between her thighs, she paraded back and forth across the set complaining about the discomfort of maxi-pads.

A couple of years ago she started a rumor that Anne Murray was drunk while hosting the Juno Awards—all in good fun, though, as she and Murray are close pals.

So close in fact, she appeared on Murray's recent television special where the audio was released as a new live Murray album. Arden's guest spot singing "Insensitive" ended up on the disc.

It was part of a surprise to us, I've

never seen anything like it on anyone else's live album, but it's a good version of the song," says Arden.

For this tour, which pulls into the Jubilee Auditorium Nov. 4, Arden is—to her credit—giving a number of artists shots at the warm-up slot.

In the Maritimes she's picked Mae Moore to open. Chip Taylor—who knocked out Folk Fest audiences here last summer—is flying up from Nashville to do a couple of Ontario shows while Edmonton's Mark Sterling is playing four dates in Ontario as well as two shows in Prince George.

Ron Sexsmith should be on a couple of times, while Calgary's Beautiful Joe, which is managed by the same folks who take care of Arden, is slotted in for some Prairie dates.

"I've started my own record label, and Lin Elder's album is the first project. Then I'm going to produce an album for Mae Moore, and I'm really excited about that. The label is called Big Hip Records and we'll make budget-conscious recordings that are quality but don't have to sell a million copies to break even."

It won't be long until *Happy?* is released Stateside and the entire process of promoting and touring begins again—and, as Arden states, "one hit in the States does not a career make."

So there's lots of work to do, but just as long as the joy of making the music continues to be the primary motivator, Jann Arden may look a bit tired every now and again, but she's happy with what's going on in her life.

Jann Arden
Jubilee Auditorium
Nov. 4

Death to the Pixies—long live the legacy

New best-of record helps Frank Black keep a high profile

ALTERNATIVE
BY DAVE JOHNSTON

In April of 1992, the Pixies stood before a crowd at the Commodore Ballroom in Vancouver and played what was to be their last show as a group. Kim Deal, Joey Santiago, David Lovering and Black Francis (real name: Charles Thompson III) went their separate ways amid a cloud of speculation and anger.

Even now, it makes Frank Black think for a moment.

"Why did we break up?" he replies over the phone from his home in Los Angeles. "I'm not going to be dishonest with you by saying there wasn't negativity in the air when there was. The short version was that I was sick of it. It's really no big deal."

The question pops up with the recent release of *Death To The Pixies*, a compilation of 17 songs that cover the four albums and numerous EPs released during the band's tenure with 4AD Records. Black threw in his "two cents worth" that had he been in charge the disc would have been very different.

"I would have chosen to include certain songs over others, certainly, but I don't really feel that strongly about it either way," he says with characteristic candor. "I mean, if [4AD] had put something together that was offensive, like a bunch of shitty outtakes, I would have said something."

To purists, the very idea of a compilation is blasphemy. Pixies' albums still sell well, often better than many new releases by other artists. The reasons for issuing *Death To The Pixies* would seem to be

nothing more than a cash-in. While Black likens the disc to "shining up some used cars and selling them," he sees nothing inherently evil about the idea, either.

"It's not like the records ever went out of print. But this is the music business and the label is doing what they are legally entitled to do," Black explains. "It's another channel for people to access this music."

"Compilation records have been a starting point for me, getting an idea of what a band is all about and then working backwards."

Career-wise, the timing of the disc's release is "a mixed blessing." With three solo albums under his belt, Black has encountered problems in getting his new disc released, thanks to some legal entanglements with his current label American Records. *Death To The Pixies* puts "something in the pipeline to allow me to stay in business as a musician" and buys fans some time to await the release of Black's new material.

"It's the music business as usual," sighs Black. "My relationship with a couple of record companies soured over the past year and I'm engaged in a legal battle with American to get what is owed to me. I have some possible overseas distribution but I can't talk to anybody here in North America until I get this situation with American sorted out."

On 4AD, the Pixies had a good home but their best relationship was with their fans. Their lasting influence started a new wave of bands that led to the alt-rock explosion of the early to mid-1990s, leading to bands like Nirvana and Everclear, among countless others. In Gary Smith's essay within the compila-

tion booklet he attributes an oft-quoted reference about another influential group, the Velvet Underground.

"While not a lot of people bought their albums," he says, "everyone who did started a band." While the compilation hasn't given Black the desire to re-evaluate his time with the Pixies, he appreciates the impression the band left behind.

"Whenever somebody comes to me and tells me they started their band because of the Pixies, I don't get alarmed," he states. "Often I am respectful, thankful and awed by it—as cynical as I am. I can't deny I wasn't influenced by other bands and their records. That's the way it works."

Beyond that, Black can't pinpoint how he feels about his time in the Pixies. He can't help but imply that it isn't always "in very high regard" but he also admits it's a period in his history that can't easily be summed up.

"I don't look back and say, 'Gee, that sure was a good time.' And I don't know why we would ever get back together. My agent hasn't called with a multi-million dollar offer and I don't know if I would do it. It would call into question if I would be doing it for just the money. I don't have a problem with other people doing it but, personally, I have enough money. I get to play the music I want to play and do what I want to do."

Black refuses to romanticize the past, leaving it where it belongs. In an industry that constantly recycles and elevates the past, Black would sooner move along and watch the brush fires burn up the hills around Los Angeles.

Canadian rock diva finds new love

Sass Jordan returns to the Great White North, with child

ROCK
BY DARRIN ROBERTSON

A happier and more optimistic Sass Jordan is back from "the black hole of Calcutta" and she has a new CD to prove it. She is in town on a promotional tour for her new CD, *Present*, due out on Nov. 4 and it is hard for her to conceal her hard-won optimism for life.

With good reason.

She has recently moved out of Los Angeles and into an old house outside of Toronto to be with her new husband. She is expecting her first child in January. She has her new CD coming out. After years of trying to deal with fame and the "music business machine," destructive relationships and an acrimonious breakup with her manager, she is happy and living in the moment. She says that the new CD is a reflection of her feelings.

"I wanted to make a record that would appeal to a larger audience than before and to reflect how I'm feeling—to say something positive."

Listening to both her first single, "Do What I Can," and the rest of her album, it is clear that she has succeeded. Without exception, the songs are upbeat and positive. She says that she didn't want to write the usual angst-ridden rock songs.

"It just isn't me anymore" Jordan says. Aside from a happier tone to the lyrics, the songs on her CD are still dominated by her distinctive voice and guitar-based sound. It is an album with low baritone, a few ballads and a few innovations. She acknowledges that she isn't an original artist but says,



Sass Jordan's a rockin' mom.

she spent her time trying to stretch her emotional boundaries. She did, however, admit she wished the album was "a little bit more lush."

She will be touring in support of the album in the springtime but for now her highest hope for *Present* is that it is able to communicate something to those who listen to it. Aware that she is in a business and trying to make money, Jordan admits she wants to sell a lot of records. But it is inescapable in talking to her, that on a personal level, what she hopes for most is people listening to the album will be able to connect with her optimism about herself and the world.

She is speaking up, says Jordan. "You have to be present to be happy."

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Edmonton's sixth New Music Festival gets in tune



Anthony de Mare ▶ Hunk o' hunk o' burnin' new music pianist

CLASSICAL

BY DAVID
HUBBELL TAYLOR

PreVUE

There's nothing new about new music.

Every musical era has had its avant-garde. Igor Stravinsky's *Rite of Spring* caused a riot after its 1913 premiere, Richard Wagner's tonal and motivic language caused a storm of controversy in the 19th century, and 18th-century baroque composer J.S. Bach's attempts to reform tuning ruffled many a feather.

Still, new music has always been an acquired taste—especially in this century. As the musical language has evolved, composers have been expanding their resources to more and more esoteric levels. Music in mid-century was overwhelmingly hyper-cerebral, austere and inaccessible, alienating audiences already being lured away from classical music in general by

the rise of pop music and rock 'n' roll.

As the century comes to a close, there has been a mini-renaissance of new music. Festivals have sprung up all over the world, especially in Canada—in part due to the international recognition of Canadian composers Claude Vivier and R. Murray Schafer in the '70s.

"New music in the '50s and '60s had a certain tunnel vision; it was led by a dissonant, academic European voice," says the Modern Quartet's Mark Sabat. "There is now a distinct Canadian voice and audiences are more receptive because the music has changed."

The music has indeed changed: incorporating pop, rock, folk, religious and post-modern influences. And the industry has changed: the advent of the compact disc has produced a format more conducive to recording classical music of all kinds—and new music composers and performers are now able to release material on small and independent labels, as is the case with rock music.

"People have been taught that they won't understand or like contemporary music," says celebrated pianist Anthony de Mare. "We're at a very important point right now; we need to educate the public about new music, especially young people who no longer learn about it in school."

The Edmonton New Music Festival was founded six years ago by the Edmonton Composers' Concert Society, because, according to organizer Piotr Grella-Mozejko, "Edmonton is a city of festivals, but we didn't have a new music festival. We had enough forces in terms of composers and performers, though—some of them world-class."

The first festival in 1991 presented 17 concerts, which was far too many. "As we all know, Edmonton isn't New York or Paris," says Grella-Mozejko. "We can't have quality and quantity. Government support for the high arts in Canada doesn't compare to Europe or even the U.S."

Support from artists, however, is high: the festival can't afford to pay usual fees for renowned performers such as Anthony de Mare, but, according to Grella-Mozejko, "He agreed to play for peanuts just to be heard."

So the festival organizers decided to settle for fewer concerts by better artists, and allocated more money to promotion. And it seems to have paid off: last year, the festival broke the "magic number" of 1,000 paid attendees.

An interesting coda is the fact that festival organizers put out a call for scores on the Internet. Out of the over 100 submissions, a few were accepted, including MIT student Marek Zebrowski's "Colloque sentimental" for string octet, which will be played in the first concert of the festival—which segues nicely to:

Strings

The festival is kicked off by a concert labeled, simply enough, Strings. All of the performers are local: the Strathcona Quartet is joined by cellist Tanya Prochazka, violinist-composer James Cockell, clarinetist-conductor Don Ross and a few more of the top freelance string players in the city.

"This is the most traditional concert in the festival," says Ross, meaning there are no weird special effects. "It's a good introduction to new music."

The Strathcona Quartet will perform "Shades of Blue," a jazz-oriented piece written by George Andrix, one of its members. Another highlight is James Cockell's "Birthday Songs," which he will play along with Ross, a piece based on Transylvanian folk songs—appropriate, given the fact that the concert is on Halloween night.

Strings

Muttart Hall
Oct. 31

Modern Quartet

Called "The Kronos Quartet of Canada—only better" by festival organizer Grella-Mozejko, this string quartet was formed in 1994 with the aim of commissioning and performing new music, especially Canadian pieces.

The Modern Quartet produces program notes, as is the norm in classical music concerts, but also helpfully explains each piece to the audience before performing it.

Their repertoire will range from the simple yet intricate "Pulau Dewata" by Canadian Claude Vivier, based on Balinese gamelan music, to German/Argentinean Mauricio Kagel's "Quartet II," which incorporates choreographed movement and unusual sounds produced via the use of paper clips, adhesive tape, knitting needles and velvet cloth.

Modern Quartet

Convocation Hall
Nov. 1

Anthony de Mare

Pianist Anthony de Mare credits his interest in contemporary music with his childhood in East Rochester, N.Y. His father would bring home 45 rpm recordings of test patterns used to calibrate equipment in the electronics company where he worked. De Mare would listen to these along with his more mainstream record collection.

"My mother always wondered why I was interested in those beeps and clicks," laughs de Mare, who is considered one of the world's premier new music pianists—to the extent that renowned composers have written pieces for him.

De Mare will perform one such piece, Frederic Rzewski's "De Profundis," in which he plays the piano while he reads the last letter Oscar Wilde wrote while in prison for the crime of homosexuality. He whispers, shouts, sings and claps parts of his body, carrying the listener along a roller-coaster of Wilde's emotions.

Other highlights include Lou Harrison's Third Piano Sonata, a rarely performed, very early work by this noted American composer, and Morton Feldman's meditative "Vertical Thoughts I" for two pianos, one of several two-piano works which he will play with Kathleen Supové, a headliner of last year's festival.

Anthony de Mare w/

Kathleen Supové
Muttart Hall
Nov. 2

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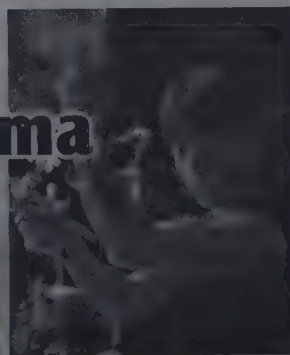
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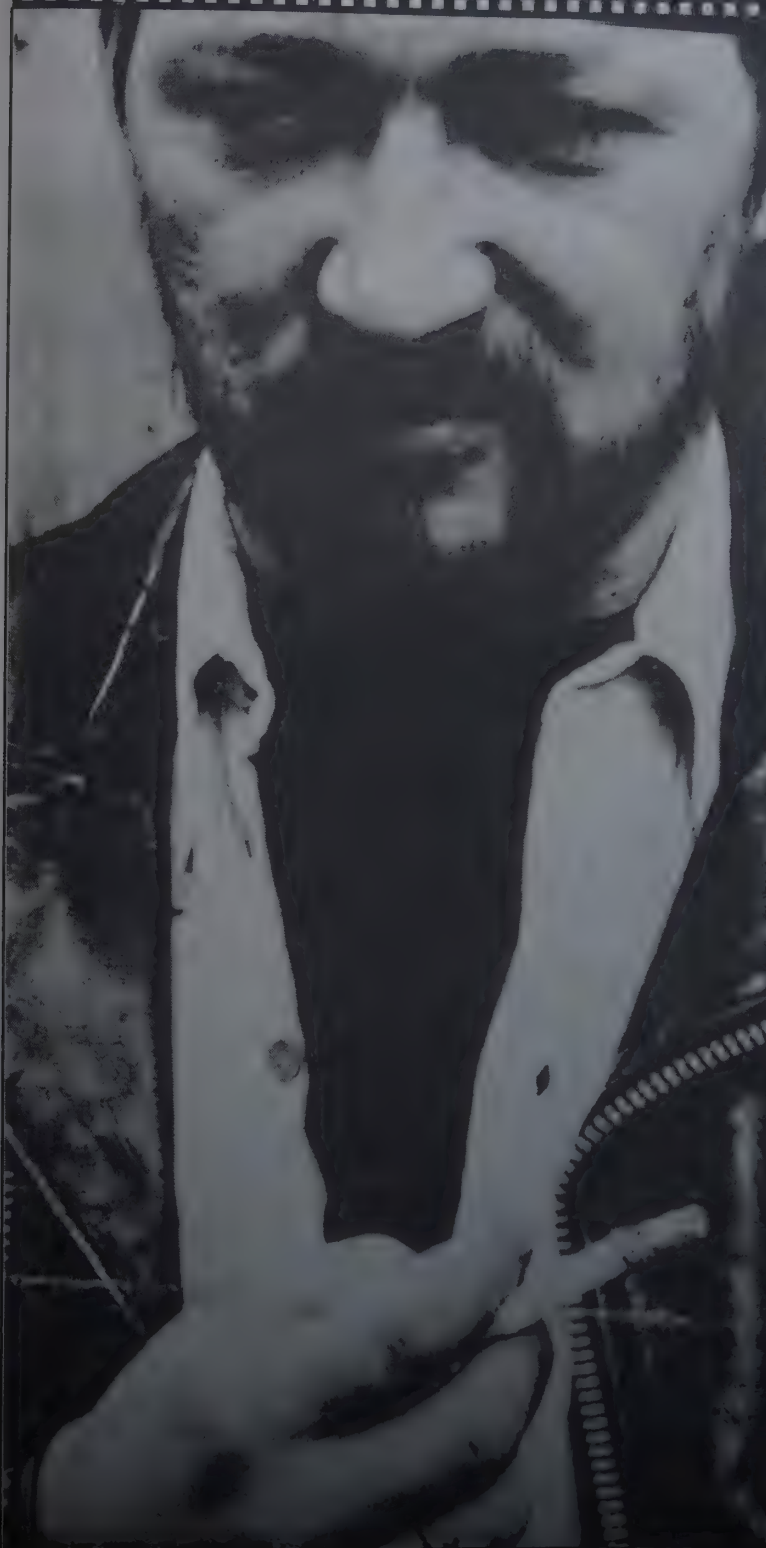
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- KINO-EYE:
recent video
- Benefit for
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- Frameworks:
Alex Vismeg
- Casablanca!
New 35mm Print!

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In keeping with the Alberta Motion Picture Censor Board regulations, Metro Cinema patrons age 18 and over are required to purchase a membership. Metro Cinema patrons under the age of 18 will be admitted to all screenings except those rated restricted adult if they are accompanied by a bona fide member of the society.

Metro Cinema is a non-profit society committed to the development and promotion of alternative film in Edmonton.

All films subject to change without notice

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FRIDAY, NOVEMBER 7

7.30 PM - **The Larry Sanders Show: Everybody Loves Larry** (30 minutes - US) - Garry Shandling stars in this biting TV satire that features real celebrity guests. In this episode, Elvis Costello and X-Files star David Duchovny.

8.00 PM - **Hillsborough** (98 minutes - UK) - Jimmy McGovern, creator of *Cracker*, wrote this docu-drama about the violent deaths of 96 spectators at a football match in England's Hillsborough stadium. *Hillsborough* was judged to be the best television program in the world at Banff this year.

9.45 PM - **Reception** - Welcome to The Best of Banff

SATURDAY, NOVEMBER 8

11:00 AM - Class Dismissed: An Honest Find (16 minutes) *The Netherlands* - A boy finds a purse containing money and, in trying to find the rightful owner, triumphs over the cynicism of adults.

11.20 AM - **Night of the Bogogs** (26 Minutes
Australia) - Modern film and video techniques are used to transport the audience into the world of Australia's Bogog moths as they embark on their 800-kilometer migration.

12 NOON - **Solidarity Song - The Hans Eisler Story** (84 minutes - Canada, Germany, Portugal, The Netherlands) - One of the 20th century's master composers, Hans Eisler was persecuted by German Fascists, East German Communists and the U.S. Un-American Activities Committee.

2:00 PM - **Male Survival Guide (The Trouble with Men): Testicular Cancer** (10 minutes - U.K.) - This BBC informational series program is a blend of witty insights that may save your life!

2:15 PM - **Gate of Heavenly Peace** (140 minutes - US)
- What really happened at Tiananmen Square in 1989 and why? This remarkable piece of journalism delves into the complex relationship that exists between China and its people.

7:30 PM - *Insektors: Special Noel* (26 minutes - France) - A French language Christmas special guaranteed to entertain.

8:00 PM - **Breaking the Code** (91 minutes - U.K.) - Derek Jacobi stars as Alan Turing, the man who changed the course of World War II by cracking the German Enigma code.

9:45 PM - **Closing night coffee and dessert reception.**

**VIA COM
CANADA**



**FRIDAY & SATURDAY,
NOVEMBER 14 & 15**

KINO-EYE Part 4

As part of our continuing series focusing on non-fiction films and videos, Metro is proud to present the Edmonton premiere of cutting-edge video works from two internationally-renowned artists. University of Alberta Film Studies professor Wayne Rothschild will introduce "The Last Bolshevik" at Friday's screening.

7:00 pm: THE LAST BOLSHEVIK
USA-France/1993 Dir: Chris Marker

French filmmaker Chns Marker is a legend in the field of documentary film and video making. *The Last Bolshevik* is based on the life and work of the Russian director Alexandre Medvedkin (1900-1989). The video is a tribute from one filmmaker to another, an archaeological expedition into cinema history revealing new treasures and insights, a reflection on the relation between art and politics, and above all an anguished exploration of what Communism in the former Soviet Union meant. "An invaluable document of the century and a deeply personal attempt to make sense of it."—Derek Malcolm. *The Guardian*. (Video, 116 mins.)

9:30 pm: OBSESSIVE BECOMING

Great Britain/1995. Dir: Daniel Reeves
Soundtrack: David Darling, Paul Giger, Arvo Part, Tom Waits

"Scots-based, American-born video artist Daniel Reeves' latest offering turns a courageous personal exorcism into a visionary meditation on the psychic legacy of our darkest centuries. Unravelling a turbulent family history... Reeves uses multi-image techniques to confront this interior storehouse of pain, hoping that by naming the hurtful milestones on his own troubled journey, he'll find "the clear song of one whole life." *Obsessive Becoming* shows both a keen intelligence and a brave human being at work. Extraordinary." -- Trevor Johnston, *Time Out* (Video, 54 mins.)

RAINER WERNER FASSBINDER

At the time of his death at age 37 in 1982, Rainer Werner Fassbinder was widely acknowledged as the most important new filmmaker to emerge in Europe since Jean-Luc Godard. Today, Fassbinder has all but vanished from the filmic pantheon. This is largely the result of legal entanglements which saw the vast majority of his films unavailable for the last 15 years. In fact, much of his astounding output (38 feature films produced between 1968 and 1982) has never been released in North America. Thanks to the Goethe Institute, this is being corrected! They have organized a major international tour comprising much of his oeuvre. Unfortunately, only a few titles were available to us at the Metro. Given the on-going struggle for distribution rights, it is unlikely that these prints will ever again be screened in Canada. Don't miss this opportunity to see the work of the most dazzling, talented, provocative, original, puzzling, prolific and exhilarating filmmaker of his generation." - Vincent Canby, *New York Times*. Special thanks to the Goethe Institute and Camilla Braun-Annett for allowing these screenings.

**FRIDAY, SATURDAY, SUNDAY
NOVEMBER 21/22/23**

FREE SCREENING! Sponsored by the Goethe Institute.
BERLIN ALEXANDERPLATZ

Germany/1979-80. Dir. Rainer Werner Fassbinder. Cast: Gunther Lamprecht, Hanna Schygulla, Barbara Sukowa

"Berlin Alexanderplatz is embedded in my mind, my flesh, my body as a whole and my soul."—RWF. Unavailable in North America for over a decade, Fassbinder's massive *Berlin Alexanderplatz* is considered the crowning achievement of his extraordinary career. Made for German television, the film is based on Alfred Döblin's famous 1929 novel which tells the story of Franz Biberkopf, a convicted murderer released from prison in Berlin during the rise of Nazism. Franz soon falls in with a criminal named Reinhold, a small-time gangster who exerts a strange fascination on him. Fassbinder has said "The first thing was to show what ...stuff the Germans are made of: how an idea, like fascism - you can discuss perhaps...can lead to something like National Socialism, which you can no longer discuss." *Berlin Alexanderplatz* is more than a vehicle for political discussion, however; it is an unsparing, yet tender exploration of the corruptible soul of humanity. Fassbinder found in Franz Biberkopf an alter-ego, a mirror image of himself and his own struggles with life. "As seamless an expression of life-giving art as has ever graced the screen."—Andrew Sarris. (Col. 16mm 921 mins.)

FASSBINDER

FRIDAY, NOVEMBER 28

FASSBINDER-SIRK DOUBLE BILL!

Fassbinder greatly admired and was influenced by the films of Douglas Sirk, the German filmmaker who became master of the widescreen Hollywood melodrama in the 1950s. "Sirk has made the tenderest films I know, they are the films of someone who loves people and doesn't despise them as we do."—RWF. U of A Film Studies professor William Beard will introduce the Friday screening and discuss Sirk, Fassbinder and the melodrama.

@ 7:00 pm: **NEW PRINT!**

THE MARRIAGE OF MARIA BRAUN

Germany/1978. Dir: Rainer Werner Fassbinder
Cast: Hanna Schygulla, Klaus Lowitsch, Gottfried John

Fassbinder's most famous film stars Hanna Schygulla as a woman who is determined to survive after the destruction of the Third Reich. Evocative of life in the broken Germany

of the late Forties and the "get rich quick" milieu of the Economic Miracle of the early Fifties, *The Marriage of Maria Braun* exhibits a brisk pace, a lavish veneer, and the witty sensuality of Schygulla's performance. "The film betrays many different influences, ranging from Godard's *Le Mepris* to Brecht and Wedekind, as well as to Douglas Sirk; yet at the same time it's an original work of epic and poetic quality."—Francois Truffaut. (Col, 35mm, 120 min.)

@ 9:15 pm:

IMITATION OF LIFE

USA/1958. Dir: Douglas Sirk. Cast: Lana Turner, John Gavin

Fassbinder considered *Imitation of Life* to be Sirk's greatest work. Lana Turner plays Lora Meredith, a down-and-out actress mom who befriends a black woman her as a maid. Both women are raising daughters the same age. As Lora's star rises the two families are catapulted into the upper echelons of society, where friendship between races proves impossible. The film presents a frank depiction of racism and class conflict in America unimaginable in mainstream Hollywood films today. (B&W, 16mm, 125 mins.)

SATURDAY, NOVEMBER 29

@ 7:00 pm:

EDMONTON PREMIERE!

NORA HELMER [A Doll's House]

Germany/1973. Dir: Rainer Werner Fassbinder
Cast: Margit Carstensen, Ulli Lommel, Irm Herman

This rare film was one of several Fassbinder made for German television. A version of Henrik Ibsen's *A Doll's House*, the film stars Margit Carstensen as a bourgeois housewife trapped in a world of domestic cruelty and domination. "I showed quite clearly that I wasn't concerned with this problem of women's emancipation, although the play is always interpreted in this way. All of the characters" in the play, including Nora, ought to emancipate themselves. ...I've never read anything by Ibsen to the effect that Nora was supposed to be a pioneer of women's liberation."—RWF. (Col, 16mm, 101 mins.)

@ 9:00 pm:

IMITATION OF LIFE -- See November 28 description.

*NOTE: Special double-bill prices in effect for November 28/29 screenings only

DECEMBER '97

FRIDAY, DECEMBER 5



@ 7:00 pm:

DESPAIR

Germany/1977. Dir: Rainer Werner Fassbinder
Cast: Dirk Bogarde, Andrea Ferreol

Based on a novel by Nabokov, with an English-language script by Tom Stoppard, *Despair* is the film that first brought Fassbinder to international recognition in the 1970s. Starring Dirk Bogarde as Hermann Hermann, a cuckolded chocolate factory owner in pre-WWII Berlin. His wife is having an affair with an alcoholic "artist" who is also her cousin. In a desperate attempt to escape his squalid bourgeois life, Hermann hires a double (who does not resemble him in the least) to assume his identity. "The work of a major artist."—Vincent Canby. (Col, 16mm, in English, 119min.)

@ 9:30 pm: **EDMONTON PREMIERE!**

BREMEN FREEDOM

Germany/1972. Dir: Rainer Werner Fassbinder
Cast: Margit Carstensen, Ulli Lommel, Wolfgang Schenck

Another rare film, based on the true story of a woman mass murderer in Bremen in the early 19th century. Margit Carstensen stars as the woman who first kills her husband to gain her freedom, then finds that she must keep on killing to maintain it. "Bremen Freedom" is not a simple piece about emancipation, but it is also directed against the kind of emancipation normally practised: believe that the murders committed...are really an attempt of the oppressed to revolt. The only thing is that it is not the right way to do it, and that's where enlightenment is necessary. You have to show people how to revolt without ending up in the wilderness."—RWF. (Col, 16mm, 87 mins.)

SATURDAY, DECEMBER 6

@ 7:00 pm: **NEW PRINT!**

LILI MARLENE

Germany/1980. Dir: Rainer Werner Fassbinder
Cast: Hanna Schygulla, Giancarlo Giannini, Mel Ferrer

Hanna Schygulla stars as an unsuccessful singer in love with Giancarlo Giannini, a Swiss musician who smuggles Jews out of Germany during WWII. After she records a version of the song Lili Marlene, which is adopted by the Nazi propaganda machine, Schygulla becomes a star and

personal favourite of Hitler. Naturally, this puts a strain on her relationship with Giannini. Working with cameraman Xaver Schwarzenberger, Fassbinder effectively recreates the lavish musical extravaganza the Nazis were fond of. "I've always said that this subject is only interesting if I can do something that no one has ever done before: to make the Third Reich transparent by showing the fascinating elements of the way it presented itself."—RWF. (Col, 35mm, 121 mins.)



@ 9:30 pm:

THE STATIONMASTER'S WIFE [BOLWEISER]

Germany/1976. Dir: Rainer Werner Fassbinder
Cast: Kurt Raab, Elisabeth Trissenaar

The Stationmaster's Wife was released in North America after Fassbinder's death, and the was called "one of the most corrosive and yet compassionate studies of hypocrisy ever unfolded on the screen" by Andrew Sarris. The film is a richly-shot story of a petty official whose philandering wife finally drives him insane. Michael Ballhouse's stunning photography, the highly theatrical lighting, oddcamera angles and labyrinth of mirror's and glass surfaces all emphasize outwardly the inner paranoia and claustrophobia of the central character. (Col, 16mm, 111mins.)

**FRIDAY & SATURDAY,
DECEMBER 12 & 13**

@ 8:00 pm:



EDMONTON PREMIERE!

THE STREET: A Film With the Homeless

Canada/1996. Dir: Roy Cross. Exec. Producer: Peter Wintonick

A Benefit Screening for the George Spady Centre, a hospice for street people in Edmonton's downtown core. Donations will be taken at the door. Someone from the Spady Centre will speak before the screening.

"Infused with the gritty no-nonsense realism reminiscent of early cinema-verite, and just as respectful in its approach, *The Street* is a gutsy, raw, candid and deeply troubling look at three homeless Montrealers. ...Director Daniel Cross and associate director/cameraman Richard Boyce spent five years immersed in the Guy Metro homeless community, befriending three drug- and/or alcohol-addicted men living at the margins of our society. ...Ultimately, *The Street* offers no answers to the huge (and growing) problem of homelessness that most would rather deny. Rather, by humanizing these men, the filmmakers hold up a metaphorical mirror with which to gaze into our own hearts in the hope of closing the gap that exists between 'us' and 'them.'—John Dippong, V.I.F.F. (Col, 16mm, 78 mins.)

All proceeds from this screening will go directly to the George Spady Centre.

**FRIDAY & SATURDAY,
DECEMBER 19 & 20**

@ 8:00 pm:

New 35mm Print!

CASABLANCA

USA/1943. Dir: Michael Curtiz
Cast: Humphrey Bogart, Ingrid Bergman, Claude Rains

"Play it Sam! You played it for her, you can play it for me!" All right, it has nothing to do with Christmas, but it's still a great film which deserves to be seen on the big screen. Metro Cinema is happy to bring in a new print of this timeless classic which has been absent from the city's screens for too long. The inimitable Humphrey Bogart stars as Rick, an American ex-pat running a cheap gin joint in Casablanca during WWII. Ingrid Bergman stars as the beautiful freedom-fighter he left behind in Paris who arrives in Casablanca looking for his help—with her husband! One of the most enduring screen romances of all time, the film features wonderful performances from the likes of Claude Rains, Sidney Greenstreet, Paul Henreid, and of course, Peter Lorre. So come on, see it again on the big screen—this may be your last opportunity! (B&W, 35mm, 102 mins.)

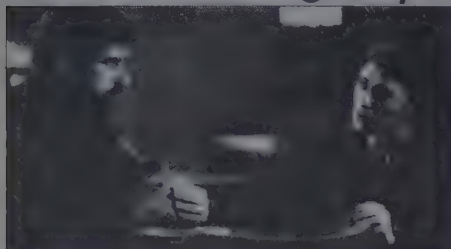
Dec 26/27 & Jan 2/3: Closed - Happy Holidays



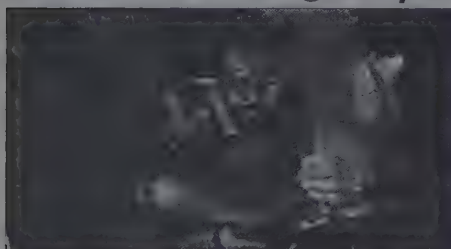


JANUARY '98

**Friday & Saturday,
Jan 9/10 @ 8:00 pm:**



**Friday, & Saturday,
Jan 16/17 @ 8:00 pm:**



EDMONTON PREMIERE!

LA SECONDA VOLTA [The Second Time]

Italy-France/1996. Dir: Mimmo Calopresti Cast: Nanni Moretti, Valeria Bruno Tedeschi

Nanni Moretti is best known to North American audiences as a filmmaker (*Dear Diary*), but he is equally talented as a performer and discoverer of new talent. Case in point: Mimmo Calopresti, who impressed Moretti enough to convince him to take the leading role in his feature film debut. *La Seconda Volta* is one of the most intelligent and challenging works to emerge on the international scene in the last year, confronting Italy's terrorist past. Moretti plays a university professor wounded in a terrorist attack 12 years ago. He still carries a bullet in his head. One day he meets a woman in the street, and soon they strike up a relationship. She has no idea who he is, but he remembers her quite well: she is the woman who shot him. Calopresti eschews dramatic confrontations, letting the relationship develop quietly to its inevitable conclusion, when both victim and perpetrator must face their pasts. "[A] film of dignity, compassion and a desire to understand those traumatic moments that can link strangers together forever. Moretti and Valeria Bruno Tedeschi bring both central characters to vibrant life in a work that rejects neat, tidy endings."--Piers Handling, Toronto International Film Festival. (Col, 35mm, in Italian with English subtitles, 77 mins.)

EDMONTON PREMIERE!

GUANTANAMERA

Cuba/1994. Dir: Tomas Gutierrez Alea & Juan Carlos Tabio
Cast: Carlos Cruz, Mirtha Ibarra, Raul Eguren

Screwball comedy meets magic realism in this collaboration between the late Tomas Gutierrez Alea (*Memories of Underdevelopment*, *Strawberry and Chocolate*) and Juan Carlos Tabio. "Chronicle the travails of present-day Cuban life, *Guantanamera* is at once both entertaining and full of knife-edged wit as it tells the story of a bureaucrat, Adolfo, and his wife, Georgina. Adolfo proposes to deal with the chronic lack of gasoline and the problems that shortages cause for undertakers... by suggesting that all gasoline coupons be pooled and all the various townships work together in transporting the dead to their final resting place... [When his aunt dies], Adolfo can test his new plan by transporting her body back to Havana. Georgina accompanies her husband and Candido [the aunt's lover] with the body, and so begins a modest journey which transforms their lives... *Guantanamera* is truly a film whose themes and memories evoke both a laugh and a tear."--Geoffrey Gilmore, 1996 Sundance Film Festival. (Col, 35mm, in Spanish with English subtitles, 101 mins.)



**Friday & Saturday,
Jan 23/24 @ 8:00 pm:**

EDMONTON PREMIERE!

FRAMEWORKS: REEDUCATION THROUGH LABOUR

Canada/1996. Dir: Alex Vismeg

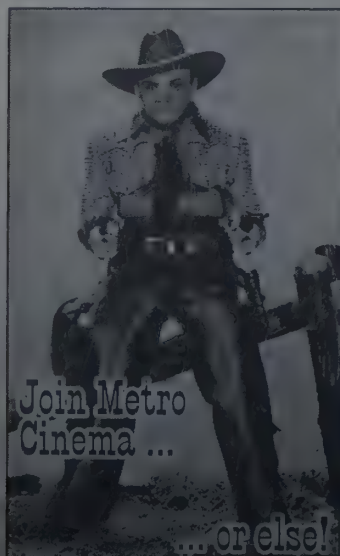
FRAMEWORKS is an ongoing series of Metro Cinema, in which we invite a local media artist to screen their work along with a work which has influenced their work. This instalment of the series features the premiere of long-time Edmonton filmmaker Alex Vismeg's latest film. "Re-education Through Labour is an experimental film which delineates the world of double exposures and tries to make a portrait of religious experience through the eyes of former Alberta Premier William Aberhart and Polish pioneers. It is meant to be a nostalgic look at their experience, but mostly I wanted to make an abstract piece by playing around with superimpositions."-- Alex Vismeg. (Col, 16mm, 27 mins.)

As his companion piece, Alex has chosen a work by his former instructor, Canadian avant-garde filmmaking legend Bruce Elder. Explains Alex: "I wanted to see how I stacked up next to the Master."

BURYING THE DEAD (INTO THE LIGHT)

Canada/1993. Dir: Bruce Elder

"I threw off my vanity, / turned to my God, / and his bounty made me rich, / I threw off the madness of the Earth, / I stripped from me and cast it all away, / And the Lord renewed me in his raiment / and he held me in his light."--From The Odes of Solomon, a book of Jewish Pseudepigrapha, as translated by Willis Barnstone. "In memory of my mother, Edrie M. Elder, and my brother-in-law, Peter David LeRoy, who died while I was making this film."--Bruce Elder. (Col, 16mm, 90 mins.)



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ANNUAL GENERAL MEETING

METRO CINEMA SOCIETY

will be held in the Zeidler Hall of the
Citadel Theatre at 2:00 pm
Sunday, Feb. 22nd.

All members are encouraged to attend.



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Edmonton's 100% Independent News & Entertainment Weekly

The Verve set a good example for Brit-rock

THE VERVE
Urban Hymns
(Virgin)

Two years ago, after the moderate success of the album *A Northern Soul*, the Verve decided to call it quits, packing in a whack of reverb-heavy guitars and trippy drum loops. Why? Like most pretentious British acts, the group thought it had done all it could do for the music scene—what was the point of going on?

Talk about your Jarvis Cocker school of humility...

Fast-forward two years and the band has now reformed and recorded an album finally worthy of the Verve's famous pomposity. *Urban Hymns* is another example of the British renaissance, where bands have turned their backs on '70s glam and decided to make vital music again. The Verve follows in the tradition of excellent records by Blur and Radiohead which also hit the shelves this year: great melodies, sweeping arrangements—all without sacrificing the sense that, underneath it all, what the band is trying to achieve is nothing greater than rock 'n' roll.

The band begins with a symphony of strings belting out a classic Jagger/Richards riff. About 30 seconds in, the syncopated beat starts and a bliss-out trip into '90s psychedelia begins. The song "Bittersweet Symphony" has already been a huge hit single in Great Britain and, if radio decides to play it, could very do the same kind of business over here. The best track on the record, "The Rolling People," sees the quintet get hold of a mean reverb riff and refuse to let it go. But, on this record there are few low points. *Urban Hymns* is simple yet cool, rock 'n' roll yet symphonic. If Brit-rock keeps going in this direction, it won't be long until we forget about white like Suede.

Steven Sander

SLANNAH MYLES
Arrival
(Virgin)

This is Myles's third CD, and the money she made with her 1990 hit "Black Velvet" has allowed her the freedom to do her own thing minus the influence of marketing departments and industry producers. Umm... maybe she should have stuck with them: they might have told her that on the first track, "Motherload," the backup vocals are way out of tune and that her ad lib vocals sound less organic than, well, constipated ("Motherload," indeed).

Her voice works fine with raunchy rock songs, but when she tries to sing a more torchy song the result is disappointing—she just can't sing softly. You get a second CD in the package with four songs, including a live version of "Black Velvet." Boy, did that get old real fast...

David Gobeil Taylor

THE SUNDAYS
Static & Silence
(Geffen/Universal)

Mellow acoustic pop led by the brain-trust of guitarist David Gavurin and vocalist Harriet Wheeler, the Sundays specialize in reflective, thoughtful compositions, for the most part sparsely arranged and played up for maximum tragedy. Despite being British, the lyrical content is such that these story-songs could take place almost anywhere. For a starting point, think of the Cortez Twins with decipherable lyrics and about 16 fewer tracks of background "texture."

It's a strange thing about England; over there, they're consistently able to make uncomplicated music such as this, yet the results are frequently so much better. More finished-sounding and more polished than similar records we seem to make out here. Why? Anyhow, to me, these simple tunes, accompanied by the occasional piano or small clutch of strings, make emotional connections

New Sounds

This week's newest discs

the listener in ways that overdone love epics by the likes of Céline Dion or Michael (I think—at long last—he's finally out of here) Bolton never have

T.C. Shaw

PROKOFIEV: ROMEO & JULIET
Toronto Symphony Orchestra,
Jukka-Pekka Saraste
(Finlandia)

Finally, an intelligent concert suite of *Romeo and Juliet*, Op. 64, Sergei Prokofiev's most renowned ballet. The Russian composer himself extracted three different 20- to 30-minute suites from this mammoth two-and-a-half-hour work in order to give it life on the concert stage, choosing and rearranging excerpts for musical instead of dramatic reasons. TSO conductor Jukka-Pekka Saraste and principal librarian Gary Corrin have crafted a new suite, about an hour long and in logical order, giving Prokofiev's provocative and sensual music the exposure it deserves.

Gone are the ensemble dance interludes, which may be exciting and in contrast to the more sombre music which pervades the ballet but don't sound like they belong there—plus, in any case, there weren't any crowd scenes in Shakespeare's script. And for once the suite doesn't end with "Death of Tybalt"—brilliant music and an impressive finale, but it belongs in the middle of the story. The TSO goes out on a limb, trading cheap effect for authenticity by closing with the haunting "Death of Juliet"—which is how the play ends, anyhow. Saraste and Corrin have correctly realized that most concertgoers and listeners are already familiar with the story and don't need to be musically coddled.

An interesting coda to the CD is a suite of *Love for Three Oranges*, Op. 33 bis, Prokofiev's most popular and definitely weirdest opera, whose scenario was written by Carlo Gozzi of *Turandot* fame. I won't bother to outline the plot, since I don't think Prokofiev quite understood it either.

The Toronto Symphony has definitely improved under the three-year reign of Saraste, especially in its ensemble playing. But its reluctance to play with tempo and continually narrow range of dynamics and color make this still Canada's other white meat... I mean orchestra. But the strength of the suite's architecture should make this recording a permanent footnote among Prokofiev aficionados: at least until Montreal or New York copy it.

David Gobeil Taylor

PIZZICATO FIVE
Happy End Of The World
(EMI)

Culturally speaking, it was once said that when America sneezes, Japan catches a cold, and while this maxim is a metaphorical shoe that fits many a national foot, nowhere is it more applicable than in the Land of the Rising Sun. In a culture where time and space are so irreversibly compressed, the fragmented music of this kitschy duo captures so much more of a composite aural snapshot than 100 Japanese metal acts ever could.

Manipulating ever-trendy 120-plus bpm, greaseball '50s doo-wop, generic furniture-store TV jingles and, last and not least, durable pop melodies, the Pizzicato Five create an ironically simplistic sound, reflecting the true dis-

posability of pop culture in a society where, even more than in America success is measured by conspicuous consumption. In a strictly symbolic sense, then, the Pizzicato Five can be seen as Japan's natural answer to the primordial trash of, say, the New York Dolls. Let's face it, in a country where even the street gangs' leather jackets look starched and pressed, this is about as subversive as we can reasonably expect pop music to be.

T.C. Shaw

LUTHER VANDROSS
One Night With You: The Best of Love, Vol. 2
(Sony Music)

This greatest hits comp starts with a whimper: three mediocre synth-and-drum machine ballads, before it gets rolling with the funky-bass "I Won't Let You Do That to Me." The highlights of the album are the Steve Wonder-esque "Little Miracles (Happen Every Day)" and a cover of Crosby Stills & Nash's "Love the One You're With," complete with a gospel chorus background. Vandross seems at his best when he's at his funkier these days, and there are just too many ballads on this CD. One exception: "My Favorite Things" from *The Sound of Music*, which is a definite improvement over the original. Still, Luther hasn't made me want to throw my panties on stage since the '80s.

David Gobeil Taylor

VARIOUS
Six Martinis and a Broken Heart To Go: Instrumental Themes For Young Lovers
(Sony Music)

Here are volumes I and II of Columbia's new lounge series entitled *Music For Gracious Living*. It seems lounge has not quickly faded into the background as we all thought it would—people like the image of the business man getting sloshed on hard liquor, I suppose. This suits me fine because I've always been a bit too retro for my own good.

Six Martinis... is a collection of golden oldies like Vic Damone's "Am I Blue," Judy Garland's "The Man That Got Away" and Johnny Mathis' "Chances Are." That's right, this is the finest of adult contemporary music from the '50s and '60s. But the piece de résistance is the spoken track "Eros" by Rod McKuen. This album reminds me of Christopher Walken's *Continental Man* skits on Saturday Night Live. Clad in a smoking jacket, Walken's *Continental Man* would try and charm his lady friends by, in general, creeping them out until they ran out of his room. Perhaps McKuen was Walken's inspiration, "I need mostly love...I'm warm, you'll see...it's been so long since I've had a woman or a special friend." Now that would certainly send me away screaming.

Instrumental Themes For Young Lovers are "lovely" orchestrated versions of weepy tunes like "I'm in the Mood for Love," "Misty" and "My Funny Valentine." Listening to these tunes made me feel like I should be a prostitute perched on a bar stool in a hotel lounge, smoking cigarettes and waiting for the next lucky customer to come along.

So if you want to woo your special lady, I'm sure the *Continental Man* would suggest such mood-massages this

Any Hough

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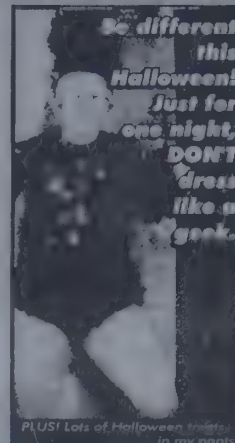
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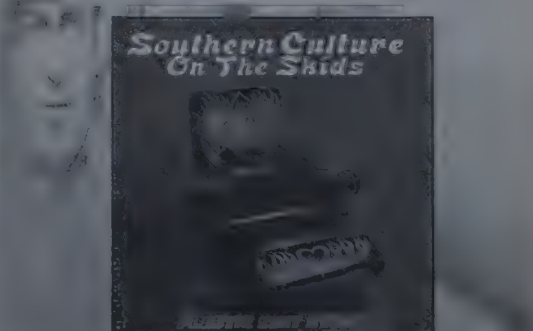
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Commercial Hotel enjoys blues renaissance

Shirley King draws a crowd on a Monday night

BLUES
BY CAM
HAYDEN

If you are a long-time blues fan in the Edmonton area you have no doubt noticed a gradual change in the calibre of entertainment at the Commercial Hotel Blues on Whyte. And for the better, I might add. I had the chance to briefly speak with Mike Purcell, manager and entertainment booker for the Strathcona institution since July 1995.

His philosophy quite simply is to provide, as he sees it, the "best show for the least money."

"I wanted to have live music somewhere, seven nights a week, with rockin' blues, a party atmosphere and keep the dance floor packed," he told me. When I asked him to project five years down the road and tell me what he sees at the Com-

mercial, he paused, then said: "I want the Blues on Whyte to be recognized as the best blues room in Canada."

To that end, things have been gradually changing since Purcell took over. You have probably noticed more out-of-town acts, more international blues performers and special events designed to raise the profile of the room locally and across North America.

A good example of this sort of event is the show this past week by Shirley King, which was previewed last week in this space. Even though the show was on a Monday evening, Purcell told me: "The place was packed, not a chair or piece of

floor available—and what a performer. Much better than I expected; even better, I think than, Johnny V led me to believe."

And it gets better: "Burton Cummings came down to jam with Shirley. He put on a hell of a show himself, and as far as a Monday evening is concerned, I don't think you could do better."

Purcell doesn't feel he has to make the club a "traditional" blues room. He believes there is room for classic rock on occasion and room to experiment with other things as well. Over the next few months you can look forward to most of the Vancouver blues scene to appear at the Blues on Whyte at one time or another

with Hurricane and the Twisters, Incognito, and Nigel Mack. Montreal will be represented with shows next Monday and Tuesday by Bishop and Masse. Look for Calgary's Jimmy Payne to do his CD release at the room. When the out-of-town acts aren't on stage, the cream of the local crop will perform, with Taco Ryde, Ben Harbour Band and others penciled in over the next few weeks.

For those of us with long memories of the "old" Commercial (you know, before the expansion into the parking lot, where the stage was right next to the men's room), all this is welcome news. It's about time that this room, which has always had such potential, was given a chance to succeed.

Cam Hayden hosts Alberta Morning from 6-9 a.m. and the Friday Night Blues Party from 9 p.m.-midnight Fridays on the CKUA Radio network, 94.9 FM and 580 AM.

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Opera fundraiser reaches high altitudes

OPERA
BY LORRAINE
BESSLER

PreVUE

In this era of cutbacks in government funding, there just aren't any arts organizations that don't feel the pinch. Every one of them could use a hand staying in the black. Edmonton Opera is challenged more than most simply because opera is an expensive art form.

Fortunately, the EO has a benefactor in the form of the Edmonton Opera Guild, a group of people dedicated to fundraising for the EO and supporting consistency in its level of programming. With that goal in mind, the Edmonton Opera Guild has organized an Opera Event in the Rockies for the weekend of Oct. 31st-Nov. 2nd. *Vive Weekly* spoke to Opera Guild member Joyce Walton about the event.

"It's a fundraising effort, and we're going to Jasper Park Lodge to spend two nights. The first night we've got a reception on the terrace of the great hall. Then on Saturday at 6 p.m., world renowned baritone Alan Monk will be singing in one of the ballrooms. At 7 p.m., we'll have a gourmet dinner and at 9 p.m. we've got Sound Flight, for those people who wish to dance, and even those who don't. That goes until midnight—and the next morning we've got a brunch which runs from 10 a.m. to 2 p.m."

There are still places available, and Walton would like to see them filled. "The Opera

Guild is putting it on because we thought we could try and see if we could raise some money for the Opera this way. The purpose of the Opera Guild is to support the Opera." The Guild performs a number of important tasks for the opera on a volunteer basis, including picking up the headline performers at the airport and helping Opera staff in the office. "We also run a fundraising auction and dance, which is in March this coming year. And we take a stall in a flea market and one lady offers tours of her garden. Also, we have a scholarship for a promising student at the University."

Monk was selected on the basis of his world-class reputation.

"He's sung all over the world—at the Met, in Europe and so on. He's currently living in Calgary and just finished performing *Tosca* with the Calgary Opera."

Asked if there was anything else she wanted to stress about the upcoming weekend, Walton reiterated that the meal Saturday evening will be a four-course gourmet dinner not to be missed. Anyone interested in taking part in the weekend and absorbing some great music, food and scenery while supporting the Edmonton Opera should call Joyce Walton for details at 435-4010 or fax her at 432-1523.

An Opera Event in the Rockies
Jasper Park Lodge
Oct. 31-Nov. 2

Musical gut-buster stages distinctly Canuck show

PreVUE

COMEDY

BY AUDREY WEBB

It is a historical fact that no Canadian over the age of 50 ever had to walk anything less than three miles to school, in snow up to the armpits, with nothing but a jam sandwich in a pail for his or her lunch.

It is also a historical fact that every grandparent or great-grandparent who came to this country chewed down trees with their own teeth—while fending off wolves and coyotes—to build a home with walls that would let the snow blow in for 10 months of the year.

Ah, but they sure knew how to have fun, didn't they?

Apparently our forefathers may have had tough lives, but they still took time away from the chores to pen a few ditties. Canadian soprano Mary Lou Fallis has unearthed 18 of these Canadian heritage songs with uniquely Canadian titles like "The Snowshoe," "On the Banks of the Saskatchewan" and "Take Your Girl Out to the Rink." The songs were all written during the years 1840–1920 by composers such as Clarence Lucas, a stash of whose work was recently discovered in Paris and London, and by the guy who wrote the national anthem. That's right, good old Calixa Lavallée, without whom we'd all be standing up at the beginning of hockey games for no reason at all.

Fallis has recorded these tunes on her first CD, the recently released *Primadonna on a Moose*. As part of her marketing strategy, the musical comedienne is performing these songs live in character at a series of concerts throughout our home and native land. Fallis will portray a roving prima donna

who has been touring Canada since the turn of the century, using a moose as her primary means of transportation. Between songs, the character (as yet unnamed) reads from her personal diary, enlightening modern folk about her own struggles to survive in the wilderness.

Fallis herself is no stranger to travel, claiming she "cut her teeth touring." The Toronto resident has performed in a variety of venues across the country. Although this presentation is largely comedic, Fallis has also performed as a "serious" soprano with symphonies throughout Canada. Fallis does not wish to confine her singing talents to any particular style of music. Her philosophy is "The more strings to your bow, the richer your performance."

Fallis appeared in Edmonton a few months ago—and during that tour discovered that the nearby town of Fallis was named for her great-uncle. In this generation, the singing Fallis is being similarly recognized. During a recent stint at the National Arts Centre in Ottawa, the performer was honored by the restaurant there with a dessert named after her: "Primadonna on a Moose."

Following her upcoming performance at Horizon Stage, Fallis will judge a dessert competition featuring the wares of local businesses—and the audience is invited to try a few samples. Be sure to tuck an extra sweet something in your pocket. In case you get stuck in a snowbank on your long trek home, you want to be sure you live to tell the tale to your own grandchildren.

Primadonna on a Moose
Horizon Stage
Nov. 1

Students hope to poison audience with humor

PreVUE

THEATRE

BY AUDREY WEBB

Halloween is the time of year when we pay tribute to the scary things in life. We put pictures of goblins and monsters in our windows, carve spooky faces in our pumpkins, or, if feeling particularly brave, look at newspaper clippings about Brian Mulroney.

Director Caroline Howarth thought this would be an appropriate time of year to have the students of Concordia College perform a play filled with characters who indulge in sinister behavior.

Arsenic and Old Lace is a play about two sisters in their 60s who have taken it upon themselves to help lonely little old men take the fast route to heaven by slipping them poison. The play is pre-Kevorkian, written in the 1940s by Joseph Kesselring.

Along with the dear little old ladies (who view their evil deeds as charitable work) there is an assortment of bizarre characters in the script, including a nephew who has escaped from an asylum for the criminally insane. A serial killer, he is in direct competition with the his aunts to determine who has wreaked the most havoc during their lives. Another nephew thinks he is Teddy Roosevelt. The straight man is Mortimer, whose only deviation from the norm is his career: theatre critic. Yikes! How much more warped can you get?

In 1942, Frank Capra made *Arsenic and Old Lace* into a movie featuring Carey Grant. Although Howarth says Capra followed the

original script quite closely in his film, Howarth herself has imposed a few changes. Her reasons for doing so are purely sociological.

"A lot more women tend to get involved in theatre productions than men. I had to do some cross-gender casting," she discloses.

Since there weren't many female police officers in the 1940s, Howarth has fast-forwarded the play to 1965, a time when occupations were becoming less gender-bound.

The roles are all being portrayed by students of Concordia, many of whom are taking their first terrified steps on stage.

"I really like it (working with newcomers) because the actors are really excited about the production and it's all new and they dive into it," enthuses Howarth.

Even though the two leading roles were written for grandmotherly types, Howarth has cast much younger actors in those parts. Apparently, there just aren't enough senior citizens attending college these days. The combined age of the two actors playing Aunt Martha and Aunt Abby doesn't even add up to 50.

"The characters are very cartoon-like, so you can get away with young people playing them," explains Howarth.

Audience members will be given a treat on Halloween night. Tickets will be offered at a reduced rate for those who attend in costume. At a time when the cost of entertainment is one of the scariest things going, you can't say "boo" about that.

Arsenic and Old Lace
Concordia College
Oct. 30-Nov. 2

'our brief eternity'

At last - the hottest dance to be created in Canada over the last several years is coming to Edmonton. I am especially proud of this event since The Brian Webb Dance Company is a co-commissioner of 'our brief eternity' with the Canada Dance Festival, the Peterborough New Dance and the Can Dance Network Creation Fund. To be able to offer The Holy Body Tattoo and 'our brief eternity' to Edmonton's dance audience is what makes presenting such an exciting activity. Our last presentation, *Chandrelekha*, informed the community of contemporary dance creation in India; *The Holy Body Tattoo* informs us of the most vital dance that defines a standard of risk-taking, an immediacy of today, and a trumpet that announces tomorrow.

Be prepared! The Holy Body Tattoo is physicality taken to the extreme in terms of commitment, endurance and passion. Its creators, Noam Gagnon and Dana Gingras, see the body as holy landscape to be celebrated and believe that "powerful experiences leave marks on the soul... like tattoos; vivid, strange and hinting at secret stories." They make dances for the body that are not defined by pretty or chic, but by passion and ferocious beauty. These are strong words that I am using, but they are accurate in their attempt to say that *The Holy Body Tattoo* treats dance as an activity of the soul where the body confronts its reality.

Several years ago when Blair Brennan and I made our performance piece, 'I Wanted to Know (the exact dimensions of heaven)', we collaborated with Cree dancer Lyle Trotter, who danced a grass dance during the performance. When I asked him about what motivated his performances, he said "Brian, it is the same for me as it is for you. When you get to be our

age, you aren't dancing for an audience, you are dancing for your soul." He said this with no sense of camp or post-modern cynicism. To me, *The Holy Body Tattoo* strips the dancing body to its soul and it strives for grace. It does so by creating a dance that doesn't simply get rid of decoration or style or convention, it totally disregards all issue but for the content it has chosen to pursue.

The Holy Body Tattoo has a third collaborator who completes the creation team. He is the composer, Jean-Yves Thériault who also co-founded the acclaimed rock group Voivod. His music is an integral part of the whole. In 'our brief eternity', the creative team has broadened to include writers William Gibson (author of *Neuromancer*) and Christopher Halcrow, and the filmmaker, William Morrison. All of the artists involved in this production are acutely aware of the here and now. That is why 'our brief eternity' is so rich. It is of today. It has no time for sentimentality. It defines the moment.

'our brief eternity' received the 1997 Dora Mavor Moore Award for new choreography (Toronto) and it is this award-winning quality that makes its presence felt no matter where it is performed. After its premiere at the last Canada Dance Festival, it toured parts of Canada and Europe. This summer it completed a 60-day, 13 European city engagement and then conquered the Festival de Nouvelle Danse in Montreal where companies from Europe and North America gathered to celebrate the new in dance. Its power has left critics everywhere ecstatic.

by Brian Webb



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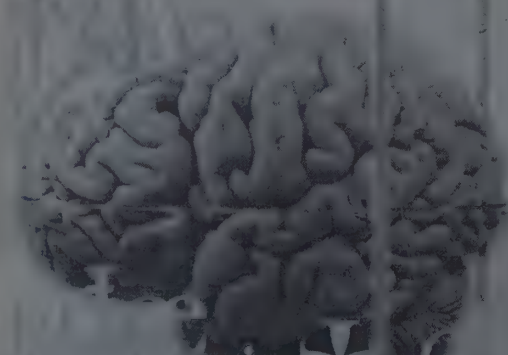


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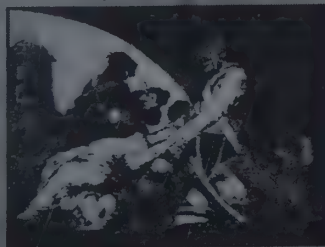
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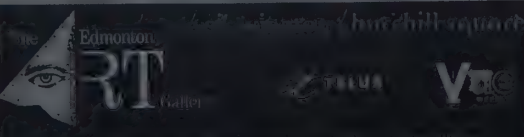
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Visual Arts

By Nora
Abercrombie

What to do, what to do?

What does one do when the chairman of the Alberta Foundation for the Arts publicly expresses an opinion about an artist's work—and uses that opinion to defend censorship?

In last Saturday's *Edmonton Journal*, columnist Linda Goyette reported that AFA Chair Jock Osler made the following two statements: that he had not read Timothy J. Anderson's *Neurotic Erotica* but that it is "an awful piece of work." Odd statements to make, especially together. Most especially in public.

But these are odd times. Ever since that row of moronic backbenchers was coaxed into hysteria by the *Alberta Report* "article" on public funding of film and porn, even the magpies on the Legislature grounds are covering their ears from the racket. So perhaps Osler can be forgiven for responding. He's just trying to shut them up.

Good thing he doesn't have to shut

up the arts community, eh? But that's not a problem because in spite of the fact that visual artists are censored as much as writers, and in spite of the fact that the AFA is already demonstrating caution in the projects it chooses to fund, the visual arts community has responded to the threat by:

1) thanking deities it didn't happen to us; 2) crossing our fingers; 3) having a beer; 4) having coffee; 5) getting depressed and phoning someone so they can comfort us into not doing anything; 6) dressing extra-tidily and clicking our heels when we walk so that we feel in control; 7) wondering how Anderson and *The Books Collective* are handling the crisis, considering making a call to see if they need help, then concluding that would be too much trouble; 8) considering calling the AFA to complain, then concluding it might be too much trouble; 9) considering writing a letter to the Minister Shirley McClellan, then concluding it might be too much trouble; 10) passing a resolution against censorship, then resolving that further action might be too much trouble.

I am astonished that none of the visual-art institutions or organizations have issued a public statement expressing dis-

may at the turn of events and support for publicly-funded free expression. Mind you, this government never forgets its enemies. Expressions in this province are now unsafe in many ways and I suppose nobody wants to be the first to stand up. This never would have happened 10 years ago. Things are getting worse. A lot worse. Is this what is meant by silence being oppressive?

XXX

On a cheerier note, do trot along and see Joe Fafard's exhibit at Douglas Uddell Gallery. Fafard might be described as Canada's most famous sculptor—his pieces reside in famous places all over the world and in the homes of the grand and famous. And for good reason: his skills are extraordinary and his sense of humor delights.

This show—which celebrates 20 years of Uddell showing Fafard in Edmonton—features more of the artist's signature images: massive, stupid, arrogant cattle (always appropriate in Alberta). And there are charming new approaches and subjects. The nifty thing about Fafard is that he never fails to draw both admiration and warmth from his viewers. He's good. He's fun.

Take your credit card. You can own a Joe Fafard for less than \$100, believe it or not.

Othello hits nerve, even today

THEATRE

BY ARAXI
KALANIAN

PreVUE

It is one of life's great ironies that the very namesake of the Elizabethan era couldn't cop a break when it came to her own gender. Elizabeth I experienced a world in which reality for women consisted of economic dependence and face-value judgment as tickets to their destinies. Even at her eulogy, the Briton Queen was hailed for her "masculine graces of learning, valor and wisdom."

Almost good enough to be a man but no cigar, in other words.

And what about race relations? Stereotypes of the "tribal man," the obsessive focus on the sexual power and separateness of the African black male. Stereotypes of the aforementioned incapable, dependent (white) female sexually dominated by the African male...

What, you thought Geraldo Rivera invented that stuff?

The controversial masala of race and gender were as much a part of Elizabethan art, myth, and politics as today. Thus the tale of Shakespeare's famous Moor stirs the blood of modern audiences. The title char-

acter of *Othello* is a stranger to the presented scene of Venice, alien to the paradoxical niceties of the court life his love Desdemona has known, a man of the battlefield naïve enough to believe in the inextricable honor of a man's word. He is custom-made as the ultimate victim of Shakespeare's tragedies, and thus ripe for the ultimate victimization by Shakespeare's greatest villain, Iago (I don't want to give away the ending to the three of you who don't know what happens. Here's a hint: it's only bondage if it's mutual).

The Citadel's production of *Othello*, set to launch on the MacLab Stage, begs attendance for its themes alone. Add the incomparable Michael Langham as director, the repertory genius of talents like Allen Gilmore, Stuart Hughes and Megan Follows... You're set for some serious theatrical titillation, if not a intensive java-induced après-show debate. The brilliance of the Bard is that his themes were as potent as they were universal.

The challenges are formidable for the artists here. All right, there are a lot of rambling bits with big words. *Othello* has alarums and ex-cu-bits by the bushel. While not as irksome to P.C. obsessives as *The Taming of the Shrew*, this piece deals

with circumstances made virulent in the North American arena.

Race and gender are merely a part of the list of interdicted topics: jealousy, betrayal at its most vicious, the conflict of love and the fuller self, deceit and appearance vs. the concept of reality.

Hmm. Things that are not as they appear. Ensemble members Christopher Craddock and Mark Meer know that all too well. They are known primarily for their comedic stunts with the Varscona Theatre Alliance... yet both have strong roots in the dramatic repertoire.

"My first experience with Shakespeare was watching it in London when I was a kid," says Meer. "The language came into my head very easily even then."

"I got into Shakespeare just by reading him," Craddock adds. "I know that's weird. Most people are turned off Shakespeare in school. But I was so thrilled with the language."

What most audiences don't know, and every actor lives with, is the intense discipline required in an ensemble like *Othello*'s. The horrible trick of being in a chorus is the fact that if the audience doesn't notice you as an individual, you're doing your job.

That sucks. "Yeah but you're creating the world that the main characters live and breathe in, and that's essential to the play," Craddock explains. "It takes enormous discipline to create that throughline. I feel lucky to be watching some of these actors, being so close to that energy."

Meer leans to the pragmatic. "Once I'm onstage, that world just happens, no matter what kind of part I play. It's what being an actor is about for me."

The cheques don't hurt either. ♦

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Theatre Notes

By Araxi Arslanian

Need a handy fact at the company quibbling match? Short on wit for the Next Act? Here's a THEATRENOTES fact:

One in fifty Canadians admit to living with a chronic sense of paranoia or persecution. One in 10,000 confides they have experienced long-term bouts of megalomania or delusions of grandeur. Less than one percent of actors are working steadily. Co-inkydink? You be the judge.

Now the news.

XXX

Eminent director Michael Langham, in town for a directing stint of *Othello* at the Citadel, has made his himself available for mentorship on a grand scale. The former director of Juilliard Drama School will present *Producing Shakespeare* on Nov. 3. This seminar of the logistics, victories, and icksome bits of working with the Scribe's work is sponsored by the U of A and hits the boards at the Timms Centre for the Arts at 8 p.m. Admission is free, with a Q&A session followed by a reception.

XXX

The seventh season of *Die-Nasty* has hit

reahly think I could be an axe-mehdehrer...!" the drop-dead fashion sense—and passion, passion, passion! It's naught but the very best melodrama at the Sibling Brothers Studio. Will mogul S. W. Sibling's (Mark Meer) affair be discovered by his wife? Will studio stars Victoria Sinclair (Stephanie Wolfe) and Dirk Stonewall (Jeff Haslam) finally come to terms with their destructive marriage or rip each other apart? Will roly-poly DOP Sonny O'Shea (Dave Belke) steer prodigal nephew Oscar Sibling (Dana Andersen) on the right path? Tune in every Monday night at 8 p.m. at the Varscona Theatre.

Send your theatre-related news to THEATRENOTES c/o Araxi. Do it by mail or in person at #307 10080 Jasper Avenue, T5J 1V9...phone 426-1996...fax 426-2889...or e-mail us at <office.vue.ab.ca>. Have a safe and happy Samhain Eve, and remember that you can never go wrong with a Marilyn Manson costume. It's sexy, scary, and a great way to pick up... well... whatever it is you fancy.

Cline standards bring back sweet memories

THEATRE

BY AUDREY WERN

ReVUE

No original stars. Twenty-three great songs. Forty-six rounds of applause.

This was the tally at a recent performance of *Always...Patsy Cline*, and the final score adds up to a great evening of entertainment. Nearly every song in the show was bookended with applause; one round at the beginning for recognition and one at the end as appreciation of the marvelous singing voice of Rusti Rae, who stars in the show.

Always...Patsy Cline is a musical told from the perspective of Louise Seger, a feisty Texas gal who in real life was befriended by Cline when the two met at a Houston concert. As Seger, Mary-Ellen Swenson earns a few rounds of applause on her own, as she uses her monologues to draw the audience into her encounter with the singing legend.

Rae doesn't get much opportunity to simply act; there are but a few moments when she is not singing. In these brief scenes, Rae fails to capture the youth of the star who was only 28

at the time she met Seger; what Rae captures instead is the respect of every audience member, as she delivers the familiar repertoire with a voice that mimics all of Cline's vocal characteristics. There is an enormous amount of power and range in Rae's voice, which is pristinely clear and articulate. All of Cline's best known hits such as "Crazy," "I Fall to Pieces" and "Walkin' After Midnight" are backed up by four marvelous local musicians.

Although there are some corny moments in the staging of this production, the story is touching. It will bring back memories for audience members who are old enough to remember Cline in her prime and will make new fans of audience members who have only heard about the legend. The production makes you want to rush out and buy Cline's recordings to enjoy at home. If the songs sound even half as good as they do when Rae performs them, they're a worthy addition to your collection.

Always...Patsy Cline

Citadel Theatre

Closes Nov. 2

Craft show attracts Canadian cross-section

PreVUE

CRAFTS
BY GORDIAN
DESSLER

The artisans presenting their wares at the New Cameo Craft Show Nov. 5-9 will come from all cross Canada—as far west as British Columbia's Salt Spring Island and as far east as Corner Brook, Nfld.

That probably says something complimentary about the show. But what's truly amazing is the number and variety of crafters taking part.

This year, you'll find everything from pasta saucers to stained glass, Ukrainian eggs, Christmas ornaments and handmade paper—all this from local entries alone! And make no mistake, these are not just the products of weekend hobbyists. This is an opportunity to purchase the work of genuine craftspeople.

One of those craftspeople is Andrea Wilson of Sherwood Park. The items she'll bring to the craft sale are all examples of an old and lovely art form—the art of lace-making. "I learned my craft from an elderly woman," she says, "and I'm trying to bring it back to life. So much of this lace was sitting on the edges of towels and on things we don't use anymore like handkerchiefs or linens that never get seen by the public. I wanted to bring it out and give it a new life, so I'm putting it on jewelry and in frames, and I'm doing whatever anybody wants! I make little needle cases and pin-cushion boxes and I did up the jewelry designs myself so I could get people wearing art."

Like that of many artisans, Wilson's work is available at a few local places on a more permanent basis, but craft shows like the New Cameo Show are an excellent way to browse through a huge variety of unique and hand-crafted items in one spot. This year's Cameo Show will feature somewhere from



Looking for some craft dinner.

100-150 different artisans, with many of their products geared toward Christmas shopping.

There is a \$4.50 admission fee to get into the craft show and sale, held in the Shaw Convention Centre, but in exchange the management team is offering some helpful services. These include free supervised daycare and free parcel-check and carry-out services. They also offer a scholarship program for new artists taking part in the show.

Wilson, who is taking part in the Cameo Show for the first time, was a scholarship recipient this year.

"It's hard when you're just starting—you have to put out so much. Eventually, you find the shows that fit you and your product. This will be my first Cameo show and I hope it will be one I can do again and again."

Cameo Craft Show
Shaw Conference Centre
Nov 5-9



Letter From Museum, A.C. 37-1-01
David Bolduc

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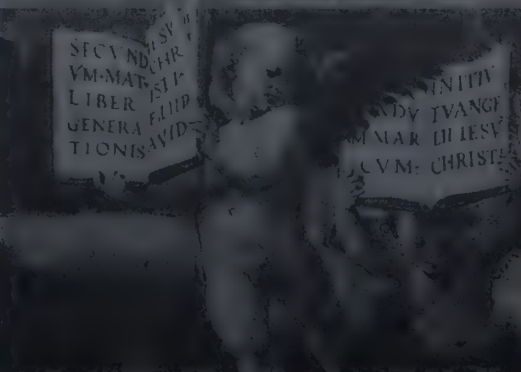
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Exhibitionists unafraid to challenge government

FREAKS

BY BILL SMITH

PreVUE

Ghosts, goblins, the rising of the dead... How about something really scary?

Area 51 will host a Halloween from Hell with The Atrocity Exhibition and the final live performance of Edmonton band Sacramentary Abolishment.

The Atrocity Exhibition is billed as "a freak show beyond description"—and that couldn't be more appropriate.

If they tried hard, those involved could probably provide a description of the macabre mayhem they intend to unleash on the Halloween horde. But the show is "beyond description," thanks to those apple-spiking shadows from the government.

"I can't really describe it in advance," says writer/director/performer Steve Tingle from Calgary, where most of the cast hails from. "We've had some problems with censorship in the past, so we like to keep it quiet until after the show."

With a slow laugh that pointed to understatement, he would only say, "There are a few things in there that might be a little shocking."

Sean Tracy of Pagan's Hammer Tattoo, co-promoter of the event, adds these tantalizing tidbits: "There are aspects to it straight out of carnival... There's some pierce-

ing aspects to it; one portion involves broken glass and a woman lying on the bed of glass when weight is placed on her. There are sledgehammers involved; there are power drills involved."

Two musicians will be live-mixing industrial music as a soundtrack, and a video montage of edited film clips will accompany the spoken word portion by Tingle—he'll read what he calls "tirades" above the din of the other activities.

"It will be a continuous flow of choreographed chaos from start to end," says Tracy. The exhibition is designed to shock and unsettle viewers and "stretch the boundaries of the dark sides of their imagination," ultimately commenting on the hardened hearts and jaded perspectives of people desensitized to the cruelty around them.

Tracy also has a bit part in the show: "I'm a 300-lb. man and I'll be standing on the 90-lb. woman while she's lying on the bed of glass."

No human deformity is involved, "at least not naturally occurring," says Tingle, with another of those laughs.

"Basically what you've got here are a bunch of hardcore performance artists," says Tracy. "Everyone involved wants to put on a show that we'd enjoy—well, maybe 'enjoy' is the wrong word—at least something that would make us think. We don't want an easy thing for people to come and see

and digest like pap, we want something they're going to take away from there and think, 'Wow, what did I just experience?' It's a helluva good night for a little bit of darkness in everybody's life and we're damned well determined to give it to them."

Tingle says similar shows with which he was involved ran into legal problems and they're still before the courts.

"I don't think society in general has a problem with anything we've done. The problems we have run into in the past have been basically blanket censorship, where they say, 'You're not allowed to perform, this is bizarre and grotesque,' and we ask why to find out what we can change so we can actually perform—and they won't tell us."

"Our goal right now is to do some shows in the province without having some of the government agencies finding out that we're doing it and making some money so we could go out of province and tour."

Sacramentary Abolishment will play its last live show ever on Halloween and will release its third album, *The Distracting Stone*. S.A. a respected black/death project, will perform a full theatrical show with costumes, sets, blood and weapons.

Halloween from Hell

Area 51

Oct. 31

Six Degrees of Megan Follows

THEATRE

BY ARABI ARSLANIAN

Despite the chronic teachings of my Irish-Catholic mother to the contrary, this reviewer must admit to counting her chickens before they were hatched. She leapt before she looked, assumed before she confirmed, poked an arrogant finger at the eye of the Fates.

Ah. The embarrassment. It because of you, Gentle Readers, that this is so. Four years of theatre writing in Edmonton have availed me of many things. Chats with muckety-mucks. Java-rendezvous with local talent as they endeavor to decipher art. Attendance at some of the most exciting theatre productions this town has seen. All peppered with the occasional Robert Lepage wannabe obsessed with the sound of his own voice and the lint of his navel.

Four years. That's enough to get a degree in... well. Something impressive. But Gentle Readers, that kind of thinking is naive but pure ego. And rightfully, mine has been given a proper stripping down.

For when I heard the news that renowned actor Megan Follows would be coming to Edmonton to play Desdemona in the Citadel's production of *Othello*, I thoughtlessly presupposed that I would get an audience. I brazenly told anyone who would listen how I was soon to be in the presence of the rarest of phenomena in this country.

A star. In an industry that casts women not by talent but by millimetres, Megan Follows represents more than just beauty. Strength, intelligence and a fearlessness to control her own destiny... hopping from the mega-hierarchy of the

Stratford Festival to independent film, documentaries... Follows has never rested on her laurels. She simply hasn't had time. Her focus, it seems, has always been on creating artistic truth by constantly challenging herself with different projects.

I was giddy at the possibility of chatting with such a person. I researched, came up with pithy questions, dreamt of the two of us laughing over lattes at Rigoletto's.

Then I made the call. A kind-hearted publicist had the unenviable job of delivering the bad news to someone who easily outweighed her by 80 lbs. Follows's agency, Oscars and Abrams, had restricted her to three pre-show interviews.

I had missed the boat.

It wasn't as if I could talk to her later. How many times has she had to endure the drooling gaze of patrons claiming to be her greatest fan? At least the interview would have cemented a kind of casual acknowledgment at the opening night soirée. A nod across the room, some cosmopolitan apathy over martinis and cigarettes... thinking like that now only promised to drive me mad. I opted to wallow in my own misery instead. I had missed my chance to be touched by Megan Follows forever. I was barren.

The human mind is a wonderful thing, however. The gloom spiral was short-lived. For it was in the eerie glow of my den that I visited the Six Degrees of Kevin Bacon home page. And it hit me like a lightning bolt.

I had been touched by Megan Follows! All I had to do was follow the logic of the "Kevin Bacon" game. Follows had played Juliet in *Romeo and Juliet* at the Stratford Festival in 1992. Antoni Cimolino was her Romeo. Antoni Cimolino

later went on to assistant direct *A Fitting Confusion* at the Citadel in 1995. I was cast in that show and Cimolino gave me a schmooch for a job well done.

I've been kissed by Megan Follows! My heart sang with joy.

But why reserve this for my own selfish amusement? Why not show the world where the Follows connection has made its name?

For instance, Megan Follows and Roseanne. Follows played daughter to Martin Mull in the '80s sitcom *Domestic Life*. Mull later went on to play Roseanne's boss on the show.

Or the Megan Follows connection to hit show *NewsRadio*? Follows had a few scenes with David Foley in *Anne of Green Gables: The Sequel*. It also counts as a connection to *Saturday Night Live*, as Foley wrote for the show.

Her connection to *The Sound of Music*? That's easy. Follows played opposite Amanda Plummer in *Under the Piano*. Amanda's father Christopher played the dashing Herr Von Trapp.

If that doesn't impress you, what about a Follows connection to Demi Moore? Follows has been shooting a new series in Halifax, *Major Crime*, a dramatic story of cops trying to bring a child molester to justice. Demi Moore shot a movie near Halifax, *The Scarlet Letter*, a pathetic story of Moore trying to justify her acting career. Okay, that's a bit of a stretch. But any chance to purge about Moore's cataract acting.

But here's your turn to play, Gentle Readers... can you find the Follows Connection to Sci-Fi TV show *Deep Space Nine*? The answer next week.

Othello
Citadel Theatre
Oct. 25-Nov. 16

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From Renton's smack to Obi-Wan's light sabre

McGregor's *A Life Less Ordinary*—big in Utah?

FILM

BY DAN MCLEOD
SPECIAL TO USE WEEKLY

NEW YORK—When it was announced last spring that Ewan McGregor had made the jump from *Trainspotting* to the role of the young Obi-Wan Kenobi in the next three *Star Wars* movies, he seemed destined for major Hollywood stardom.

That may yet come to pass, but the young Scot from Grief is determined to maintain his roots in independent films. In fact, he's lined up seven of them in the past year. His latest is a romantic black comedy called *A Life Less Ordinary*.

Although it was made in America with major-studio backing, *A Life Less Ordinary* was produced on a relatively low \$12 million budget by the same people who made *Trainspotting*. McGregor stars as an impoverished loser who kidnaps the spoiled daughter (Cameron Diaz) of the wealthy owner (Ian Holm) of a building where he works as janitor. Holly Hunter and Delroy Lindo play angels who are on a mission from above to have the young couple fall in love.

This is the third film McGregor has made with the team of Danny Boyle (director), Andrew Macdonald (producer) and John Hodge (writer). Their *Shallow Grave* marked his debut, but his most memorable acting role came in *Trainspotting*, as Mark Renton, the emaciated Edinburgh junkie who chases a heroin suppository into the toilet. McGregor has a talent for being funny, charming, and charismatic even while playing the most wretched characters, but he doesn't think of himself as an essential member of the creative team.

"It's not understood that I'll do

all their films," he said in a recent interview at a Manhattan hotel. "I think what's brilliant about them is their loyalty and their belief in the team. However, the film is all-important and if I wasn't right for a part, I wouldn't be cast in it. I know that the film's more important than their loyalty towards me. And I respect that. That's the way it should be."

He believes so much in their approach, McGregor says he would work with them even if the script wasn't good.

"Even though it goes against everything I believe in as an actor, because I only base everything on the script," he says. "Reading this script, for instance, wasn't the same experience as reading *Trainspotting*, because *Trainspotting* truly blew me away. In this one, the bones of the storyline are more understood. You meet a girl, you fall in love with her, you lose her and then you get her back. It's not formula, but we understand the bones of the story. So to read it wasn't nearly as mind-blowing; however, the film is so far beyond my image from reading the script the first time. And it's because of their filmmaking. They're true inspirational filmmakers. I have complete trust and faith in them and I know they wouldn't make a bad film. They might make an unsuccessful movie, but I know they wouldn't make a bad one. And the chances of John writing a poor script are pretty much remote anyway."

When we told McGregor that Cameron Diaz was only one of six actresses who were tested for her role, he said, "I didn't know that. But I didn't [screen] test with anybody. I didn't know the chemistry would be there between us, but it was, luckily. Because from day one, it was obvious that we were going to

have a good time. And I think because we were having such a good time, you can see it on the screen. You can see in our eyes that we're genuinely enjoying each other's company. It heightens all the romance and it heightens all the fun scenes. There were bits that couldn't go in the film because we couldn't stop laughing. She's a really brilliant woman and a lovely lady, Cameron."

But filming in the Mormon Mecca of Salt Lake City wasn't all fun and games. The Marlboro-chain-smoking Scot was fuming after one encounter with a straitlaced 7-Eleven clerk who refused to sell him cigarettes without ID. Fresh from the set, McGregor didn't have his wallet with him.

What age do you have to be to buy cigarettes in Utah?

"I think it's about 38 years old," said the 26-year-old actor, who after the incident reportedly called Utah "the most conservative, closed-minded, upright place I've ever been."

But he is prepared to forgive, if Utah will let him.

"I'm doing something I've never done before," he said playfully. "I'm backtracking. I've been quoted as saying the most awful things about Utah, especially in magazines that will be on the bookshelves and in shops in Utah right now. And I'm so embarrassed, because I said some flippant, rude things that suddenly came out in bold print. I called them fucking weird people. And how dare I, really? So I'm apologizing to everybody. Because, in fact, they made us feel so welcome there on the whole. We had a really nice time there, and it's a beautiful, beautiful state. However, Salt Lake City is a rather strange town."

Reminded that *Trainspotting* was banned in Salt Lake City, he said, "Imagine that? Fucking hell.

Banning *Trainspotting*."

As for the idea of going to the premiere of *A Life Less Ordinary* in Salt Lake City, he'd rather not.

Now I'm worried about being shot by Utah militiamen. Just remember what I told you, if I go there and get shot in the head. Just tell them to look for the Utah militia guys."

Perhaps McGregor will be more acceptable in Salt Lake City after they see him in the role of the young Ben Obi-Wan Kenobi in *Star Wars: Genesis*, the first of three *Star Wars* prequels, due to be released in May, 1999. Having just finished shooting his scenes at London's Leavesden Studios under the direction of George Lucas, McGregor says the experience was totally different from making a film like *Trainspotting* or *A Life Less Ordinary*.

"Working on *Star Wars* was like a brand new thing for me. I felt like I was starting again in a way, because I've never done a big movie before. Nor have I ever done a movie that demanded so many special effects. It's incredibly hard work, they're really tough to do and it's a real slog. Because it's not about just sitting down and finding the scene,

or working the scene and then playing it. In *Star Wars*, they'll work on a scene, get it right, take it away, alter it about and add things and take things away. So it's a very different kind of movie to make. I didn't expect that to be the case. And in terms of performance, it's a different ball game. I had a fantastic time on it, but it was just really hard work."

Hard work that will likely have a huge payoff in terms of McGregor's future success, although he doesn't view it that way.

"I think of *Star Wars* movies as being rather unique. I don't see them just as studio blockbusters, in terms of the ideas. I mean, 20 years later, people still want to watch *Star Wars*. I don't think they'll look back on *Independence Day* in the same way, because it's a different kind of thing. What I think this kind of means is that I won't have to do the blockbuster movies. I'll have done three *Star Wars* movies—and then another three small movies—and then another two [still to be decided]. I don't have a career path as such. The script is all that's important to me. I

McGregor continues on page 35 ➔

This isn't an Ordinary romance

ReVUE

FILM

BY AMY HUGHES

Here's a quirky little film surpassing the boy-meets-girl trope that usually passes for romantic comedy. To be fair, there are a lot of flaws in *A Life Less Ordinary*, but its unique and funny storyline make it well worth watching.

Robert (Ewan McGregor; *Trainspotting*) is a loser. He has bad hair (read: is that a beaver pelt on your head or do you have the same barber as Keith Partridge?) and a style sense that was only passably decent 25 years ago. He has just lost his girl and he's been replaced at work by an automated janitor. In a rage after being fired, he marches into his boss's (Ian Holm; *The Sweet Hereafter*) office and demands his job back but ends up kidnapping the boss's daughter Celine (Cameron Diaz; *My Best Friend's Wedding*) instead.

Celine is spoiled, rich, conniving and self-indulgent and has been kidnapped before. She pegs Robert for what he is—a desperate, kind and confused man—and decides to play him as her patsy. Because no love is lost between Celine and her father, Celine soon takes over the kidnapping in an attempt to extort the ransom money from her father.

But there is another angle to the story. God has deemed that Robert and Celine must fall in love and he has designated two wayward angels, O'Reilly (Holly Hunter; *Crash*) and Jackson (Delroy Lindo; *Get Shorty*), to give the star-crossed lovers a nudge in the right direction. If O'Reilly and Jackson fail on their mission, they are to spend eternity back on Earth—a fate neither relish.

OK, I know what you're thinking—"I can watch *Touched By An Angel* at home for free!"—and that's exactly what I thought at the beginning of the movie.

But these aren't kindly, sweet, helpful angels—they are in fact sadistic miscreants who use the most bizarre means to get the couple together. Hunter is great as the twisted O'Reilly. She pulls no stops in making her character outrageously over the top.

One of the major flaws in this movie is the lack of chemistry between McGregor and Diaz—two very fine actors in their own right. They don't look right together, and it is very hard to believe their two characters fell in love along the way. I attribute this to the time allotted to fanciful dream sequences when it could have been better used to develop their characters. Diaz is luminous on screen and McGregor is talented as the anti-hero—but the two just don't mesh.

The movie was directed by Danny Boyle, best known for his work on *Trainspotting*. I have heard other reviewers criticizing this movie because it isn't as well done as *Trainspotting*. To me that is comparing apples and oranges: Boyle did not set out to make another *Trainspotting*, and I applaud him for it. By stretching his creative muscle, Boyle has ensured he won't be pigeonholed into making genre-specific movies like many of his great contemporaries—when you hear the names Coppola and Scorsese, you automatically think "gangster," don't you?

I'm sure Boyle could have made a very good living directing heroin films for the rest of his life, but he chose not to. This is something he should be commended for. It is just unfortunate this movie is being billed as "From the people who brought you *Trainspotting*," because if the audience goes expecting another *Trainspotting*, they will, indeed, be disappointed.

A Life Less Ordinary
Famous Players
Daily

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"Movies Worth Watching"

• No Way Out

The following is a transcript of Jacques Benoit's comments on "NO WAY OUT", which will air this Saturday at 9 p.m. on ACCESS TV's "Movies Worth Watching."

From Crash Davis and baseball, to Elliot Ness and the FBI, to the so-called trader John Dunbar, a.k.a. Dances With Wolves, Kevin Costner has made a career out of playing the noble, upright American. This is something he has managed to do even in merry old England, unfortunately, as Robin Hood. In this movie we see him, again, as the typical upright American, a naval commander. He is a lesson on how some actors should not stray from certain constrictions that they either give themselves or that the public gives them. Yes: to a certain extent, for Kevin Costner there is no way out. He will presumably continue to play characters like this. That puts him in the same tradition as men like Carey Grant and women like Marilyn Monroe. Then you have Robert Redford and somebody like Sean Connery who, despite making films outside a certain type of character, is the sort of actor we go to see because we see on the screen something of his own personality. We don't go to see a Carey Grant movie because we want great acting range. We go to see a Carey Grant movie because we see him as a good actor. It is an interesting way of looking at acting—it doesn't matter how many different types of roles you can play, but what you play and what you communicate to the audience. So it's not really a weakness, despite the fact that Kevin Costner may not always appear to be the best actor in the world.

Hollywood has long been accused of left-leaning sentiment. You can see this in a movie like All the President's Men with Robert Redford and Dustin Hoffman, as they chase down and hunt out government corruption. Hollywood sometimes acts as a peephole into how government really works. That is what's happening here, but it's not exactly as you might expect. The anti-government take of the movie is a little bit different from what you find now in some right-wing movies which are also anti-government. You can tell a right-wing anti-government movie from a left-wing one: in the right-wing movies the government is completely oppressive, whereas in the left-wing movies government is simply corrupt and inept. That's what we see here. What we also see is not just an ideological battle going on between characters in the movie—that hardly ever comes up, in fact. What we mainly see here is a battle between characters and personalities. That's what gives this movie character, if you will.

We could deal with government corruption and oppression by looking at a serious-message movie about government: a more artistic approach than we have here. But the suspense thriller has often been a useful form, in and of itself, for current political trends and fears. We usually only expect art to have something to say about government corruption, or to be in touch with the times. But I think the suspense thriller is often more in touch, and the genre film can be a serious outlet for popular expression. Here we have lots of intrigue, lots of methodology and lots of heart to this mystery. We also have what the best thrillers give us—which I think a lot of message movies don't, because they are too busy telling us things—we get memorable and full characters.



Porn to be wild

Or: good filmmakers are porn, not made

FILM

BY RUSSELL
MULVAY

ReVUE

I remember my days of casual sex.

Both of them.

There's a lot of casual sex in *Boogie Nights*. The film takes place in the late '70s and early '80s in Los Angeles. It's about the pornographic film industry. It's about a sort of extended family making "adult" films.

The patriarch of the family is Jack Horner and he has an eye for new talent. He spots Eddie Adams in a disco and immediately recognizes his potential as a sex star. This potential is confirmed when Eddie offers to masturbate in front of him, casually mentioning he has already masturbated four times that evening.

Jack declines the offer, but eventually convinces Eddie to become a porn star. He doesn't take much convincing, because he doesn't get along well with his mother and he believes that everybody has one thing going for them and his "one thing" is his penis and associated sexual proclivity.

We follow the two of them over the next few years as Eddie changes his name to Dirk Diggler and becomes a porno-film superstar. We get to know the rest of the family. There is Amber Waves, the mother. There is Rollergirl, the daughter who never takes her roller skates off. There is Reed Rothchild, who becomes Dirk's

best friend mostly on the basis of the buddy-action porno flicks they make together. There is Buck Swope, a black porn actor with a serious identity crisis. There is Little Bill, a porno film director, who has serious problems with his porn-star wife having sex with anyone anywhere.

And we do get to know them. *Boogie Nights* is quite an amazing film. Certainly Mark Wahlberg, the hip-hop-artist-turned-actor (*Fear*; *Renaissance Man*) as Eddie/Dirk is at the centre of the film, but that centre allows more than enough room for Burt Reynolds as Jack Horner, John C. Reilly (*Hard Eight*) as Reed Rothchild, Julianne Moore as Amber Waves and the rest of the cast.

The film manages to have a wide scope without losing focus. The best example of this sort of filmmaking is Martin Scorsese's *Goodfellas*. It's amazing that 27-year-old writer/director Paul Anderson, whose only previous film was *Hard Eight*, could have the maturity to make this film. *Boogie Nights* is almost two-and-a-half hours long, but never gets boring. From the beginning, you are involved in these lives and there is never any sense that the people involved in the film were anything less than totally involved. The temptation to be smug, to stand back at some point and exclaim that these people are perhaps just a little pathetic never occurs.

It is a credit to Anderson that he created characters who are fundamentally flawed, yet forcefully empathic. It is also a credit

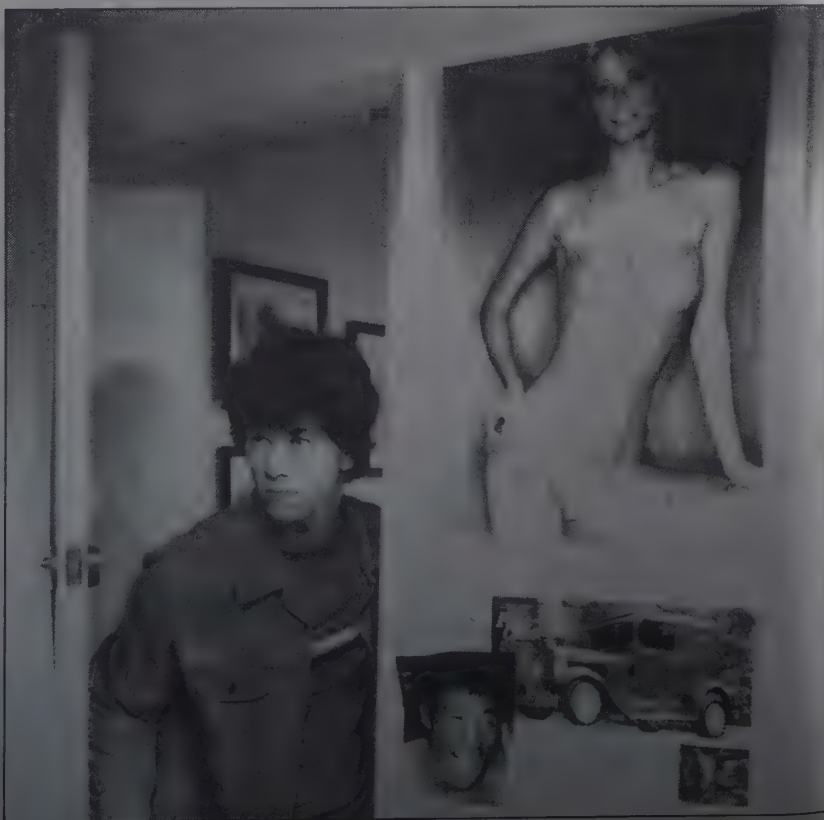
to his actors. Wahlberg is great; his performance as the not-too-bright but really rather decent porn star is seamless. Reilly is also strong and Moore somehow manages to be maternally and sexily helpless and strong.

Burt Reynolds brings a real understanding to his character of Jack Horner. There is a sympathetic honesty, particularly in one scene where he rails against video taking over the porn-film industry. "I'm a filmmaker," he yells, "not a video maker." He manages to be both noble and pitiful in a prescient way.

I have only one minor complaint about this film. *Boogie Nights* recreates the look of the '70s, but I'm not sure if it is to good purpose. I appreciate the fact that Anderson preferred or needed to set the film in a time when promiscuous sex was a little less of a risk affair and he had the budget to really keep his set designers and decorators busy but it gets just a little bit in the way. My memory of the '70s is that most people had pretty much given up on polyester by 1978 and that by 1982 punk rock was the music of choice in most nightclubs.

Boogie Nights is a very good film, well worth spending more than two hours of your life to watch and better than spending the time listening to old records and reminiscing about your day(s) of casual sex.

Boogie Nights
Cineplex Odeon
Daily



Mark Wahlberg in *Boogie Nights*▷ If this were a Scorsese film, would it be called *Goodphallus*?

Brave new film

Gattaca's got a lot in its genes

FILM
BY RUSSELL
MULVEY

ReVUE

We live in a world where employees are regularly tested for drugs—that is, tested to see whether they are using, not abusing. We also live in a world where testing for genetic flaws is now possible. In the world portrayed in *Gattaca*, the two concepts are brought together.

Imagine: you're working for a company which is prepared to spend a great deal of money on your training. The company examines your DNA—your genetic makeup—and discovers that you've inherited a propensity for heart disease. In fact, your DNA indicates that, in addition to the statistical likelihood of your having a severe heart attack while still in your 30s, you are also predisposed to depression. If you're working for a large corporation, do you think it is likely the company would spend any further time or money on you? You would end up doing some pointless task in a windowless office until your heart attack or until you could take early retirement.

We are at this point now. The future portrayed in *Gattaca* is just a few more steps down the road. In this future, parents can plan their children. They can be allergy-free, have perfect vision and flawless skin and lack their parents' propensity for, say, alcohol abuse, driving too fast or eating cookie dough. There's no obligation to fix your child in this way, but if you don't, you're putting him at a disadvantage because not only have all the companies begun instituting genetic tests, but most parents are having perfect children. And job choices for children who grow up to be less-than-perfect people are limited.

This is what happens to Vincent, played by Ethan Hawke (*Reality Bites*; *Before Sunrise*). Vincent's parents wanted an entirely "natural" child, and he inherits a propensity for heart disease and depression. He also inherits, or maybe develops, a consuming passion to be an astronaut. Space flight is now controlled by the Gattaca Corporation, which has very stringent and enforced genetic requirements for their employees. A black-market geneticist hooks Vincent up with one of the perfect people, Eugene.

Eugene, played by Jude Law, could have easily gone to work for the Gattaca corporation, except he once stepped in front of a speeding car and is now confined to a wheelchair (I find it perfectly believable that genetic manipulation is possible and spinal-cord repair is not—there's a lot of money to be made in the former.)

Vincent takes Eugene's identity along with his blood, skin, urine, fingernail clippings and hair and goes to work for Gattaca. Everything is going along fine: Eugene stays home growing fingernails and staying sober just long enough to keep up a clean supply of blood and urine. Vincent goes to work, earning a paycheck that keeps both of them happy. Then somebody gets murdered and one of Vincent's own hairs is found. Suspicion immediately falls on him because, of course, he shouldn't

have been there and really, in one sense, wasn't there: remember, as far as the corporation is concerned, it is Eugene who is working there—not poor, flawed, Vincent.

Gattaca shows a future that is coming. It owes much to visionaries like Aldous Huxley, not because it uses his ideas but because he was right. It imagines a future where appearance is not heeded because genetic potential is everything. Early on, Vincent works for the corporation as a janitor. When he comes back to work with a different identity as an astronaut, none of his former co-workers in maintenance recognize him. Of course, why should they? It is inconceivable to them that someone who once worked with them scrubbing toilets could now be training to go into space.

Gattaca has a nicely minimalist futuristic look: the cars are all electric Avantis and Citroëns, the architecture Frank Lloyd Wright. This future look was conceived by Andrew Niccol, who was also the writer and director. For a guy who has only ever done TV commercials, he has made a considered, intelligent film. There are nice performances all around, including the awesomely sophisticated Uma Thurman (*Batman and Robin*) as the just-slightly-flawed woman who falls in love with Vincent.

This film is not perfect. It could have dispensed with the contrivance of the murder altogether and it could certainly have done without the contrivance of reintroducing Vincent's perfect brother as the police inspector in charge of the case (Vincent's parents decide to have another child and go genetically whole-hog). The film makes its point nicely: that desire and will are at least as important as genetic makeup when it comes to achievement. Having Vincent beat and rescue his brother is overkill.

Nonetheless, *Gattaca* is a smart film with discourse instead of explosions and acting instead of gunfights.

Gattaca
Famous Players
Daily

• **McGregor** continued from page 14
• go with my gut instinct having read a script. That's the only thing that informs my choice in films."
• Asked to spill the beans on the *Star Wars* plot, McGregor said: "I can't tell ya, mate. I'm really not allowed to tell you. It's terrible, but it's true."

• What is known from press reports is that Liam Neeson stars as the master Jedi knight who is a mentor to young Jedi knights-in-training. Natalie Portman plays the teenage queen who gives birth to Luke Skywalker and Princess Leia. The leading role of Anakin Skywalker, the young Darth Vader, will be played by eight-year-old Jake Lloyd (*Jingle All the Way*, *Unbook the Stars*).

• You could say that McGregor came by his *Star Wars* role naturally, because his uncle and acting mentor Denis Lawson, appeared in all three of the first *Star Wars* films as Wedge, one of the X-Wing fighter pilots.

• "I was six when I saw the first one. It was the first movie I went to the cinema to see my uncle in, and that was incredibly exciting as a kid. And on top of that, it was *Star Wars*."

• Among his independent films in release this year are *Brassed Off* and *Serpent's Kiss*. *Nightwatch*, with Nick Nolte and Patricia Arquette, is scheduled for release early in the new year, but McGregor is peeved about the wait, because the film has been ready since last winter.

• "I don't know what [Miramax the distributor, is] doing with that film. I think they're waiting for one of their really big films to come out, so they can release ours a couple of weeks after [by using] someone else's PR money. But I'm only joking, really. I love Miramax. They make some fantastic—they buy a lot of fantastic—movies."

• Also awaiting release are *Nora*, a biography about James Joyce's lover, Nora Barnacle, starring McGregor as Joyce; and *Velvet Goldmine*, an unvarnished account of the glam-rock era in which McGregor plays a pop star in the Iggy Pop/Lou Reed tradition.

• Right now, McGregor is working on a film version of the stage play *The Rise and Fall of Little Voice*, to be shot by *Brassed Off* director Mark Herman. Brenda Blethyn, Michael Caine and Jane Horrocks also star. After that comes the film adaptation of the best-selling book

er, the self-penned story of Nick Leeson, the high-rolling futures broker based in Singapore who racked up more than \$1 billion in trading losses and destroyed the venerable Barings Bank. McGregor will play Leeson, and James Dearden will direct.

Leeson is now serving a six-and-a-half-year term in a Singapore jail, but McGregor isn't interested in talking to him about the role.

• He's banged up in Singapore and I couldn't get in there, I don't think. And I don't want to meet him, because I don't want to know what he's like too much. I don't want to have any opinion about him, because people are very black-and-white about the case. Some people think he's a complete animal and some people think that he's a victim I want to play it in the middle."

• As for Leeson's girlfriend, who was loyal in the beginning but has since left him, McGregor says it would be interesting to speak to her, "but she probably wouldn't want to speak to me about it."

• After finishing those two films between now and the new year, McGregor will work with Stephen Elliott, the Australian director of *The Adventures of Priscilla, Queen of the Desert*, on a film called *Eye of the Beholder*. Adapted from the Marc Behm thriller of the same name, it's the story of a disenfranchised high-tech private eye who becomes obsessed with a mysterious murderer as she leads him on a cross-country odyssey.

• As for the rumor that he might be doing a film about John Lennon, McGregor admits he was surprised to find out about it.

• "I was glad to read in the newspapers that I might be playing John Lennon. That would be very nice."

But I don't know anything about it. Yoko never got through. Maybe she left a message and I never got it. *Yoko, dabbling!* Of course I will! But I'd have to think about that one, because none of the other Beatles would want her to make the film, so I probably wouldn't do it."

Although he was never a Beatles fan, McGregor says he has been listening to them lately. "They came 'round again, really. I'm really, really into Oasis though."

The night before our interview, Oasis was the guest band on *Saturday Night Live*, and McGregor was backstage, hanging out. "Yeah, I went down to hang out with the boys. God, I was in my element. I was like a schoolgirl, sitting there in their dressing room, going, Ooooooh Oasis! I was a bit messed-up."

Having no free time has proven to be difficult, McGregor admits, but he copes with the problem by taking his family everywhere. At home, he lives in the middle-class suburb of Belsize Park in North London, with his French production-designer wife, Eva, and their 20-month-old daughter, Clara. When they're together on the set, he'll play with his daughter, or take off on a motorcycle, or find a golf course to hack away at his latest hobby. The couple met on the set of the pilot for the television series *Cavanagh*, in which he played a rapist. And to hear him tell the story of their budding romance, she appears to share his wicked sense of humor.

"How very romantic," he says while making simulated sex sounds. "My future wife was sitting upstairs and I was raping Alison Steadman downstairs. She says she can remember sitting upstairs and listening to us. It was fantastic."

(Georgia Straight Syndicate)

Avenue Avenue for diverse cinema

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Friday, October 31
Psycho • Hitchcock's Classic starts things off at 7pm
Basket Case • "Hey kid, what's in the basket?" at 9pm
Dead Alive • Zombies, love, and a lawnmower at 11pm
So remember, kids, this Halloween the motto is "I don't know about art, but I know what I like....I ain't nuttin' but a gorehound, born to thrill."

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Sat: @ 5:00pm Mon - Thurs @ 7:00pm

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Due to an error by the distributor, "...And Life Goes On" cannot play in Edmonton this week. We were able to obtain the third part of the trilogy. The distributor extends his apologies.

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PARAMOUNT CIN
10333 Jasper Ave. 428-1307
Fri Mon Tue Wed Thu 7:30, 9:45 Sat Sun 1:15, 4:00 7:00 9:45 PM
Coarse language, sexual content, disturbing scenes

WESTMINSTER CIN
111 Ave. & Grosz Rd. 455-8726
Fri Mon Tue Wed Thu 7:30, 9:45 Sat Sun 1:15, 4:00 7:00 9:45 PM
Coarse language, sexual content, disturbing scenes

SWEET HEREAFTER (M)
Fri Mon Tue Wed Thu 7:30, 9:45 Sat Sun 1:30 4:00 7:30 9:45 PM

DEVIL'S ADVOCATE (M) Coarse language, sexual content, disturbing scenes
Fri Mon Tue Wed Thu 7:00 10:00 Sat Sun 1:00 3:30 7:00 10:00 PM

RED CORNER (M) Fri Mon Tue Wed Thu 7:20 9:50 Sat Sun 1:04 4:00 7:20 9:50 PM

SWITCHBACK (M) Violent scenes, not suitable for pre-teens
Fri Mon Tue Wed Thu 7:10 9:40 Sat Sun 1:10 3:40 7:10 9:40 PM

WESTMALL
West Edmonton Mall 444-1242
Fri Mon Tue Wed Thu 7:00 10:00 Sat Sun 3:40 7:00 9:50 PM
Coarse language, sexual content, disturbing scenes

CATS DON'T DANCE (SpG) Sat Sun 1:30 PM

SCREAM (Midnight) (M) Brutal violence throughout
Late show Fri Sat 11:45 PM

PLAYING GOD (M) Violence, coarse language, not suitable for pre-teens
9:30 PM

FAIRY TALE (G) Fri Mon Tue Wed Thu 6:50 Sat Sun 1:20 4:10 6:50 PM

ROCKET MAN (G) Sat Sun 1:40 PM

KISS THE GIRLS (M) Not suitable for pre-teens
Fri Mon Tue Wed Thu 7:20 10:10 Sat Sun 3:50 7:30 10:10 PM

Late show Fri Sat 12:30

SWITCHBACK (M) Violent scenes, not suitable for pre-teens
Fri Mon Tue Wed Thu 7:10 9:40 Sat Sun 1:10 3:40 7:10 9:40 PM

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RED CORNER (M) 1:30 4:00 7:20 9:40 PM

SWITCHBACK (M) Violent scenes, not suitable for pre-teens
1:45 4:15 7:15 9:40 PM

PLAYING GOD (M) Violence, coarse language, not suitable for pre-teens
9:20 PM

FAIRY TALE (G) Daily 2:00 4:30 6:45 PM

BEAN (PG) Daily 2:15 4:45 7:00 9:30 PM

ROCKET MAN (G) 1:40 PM

KISS THE GIRLS (M) Not suitable for pre-teens
4:20, 7:00, 9:35 PM

DB AIR FORCE ONE / MEN (STC) 2:30 7:30 PM

DEVIL'S ADVOCATE (M) 1:30 4:15 7:00 9:45 PM

Coarse language, sexual content, disturbing scenes

CATS DON'T DANCE (SpG) Sat Sun 12:00

Succubus: softcore porn shot through gauze

FILM
BY KUSALL
REVIEW

PreVUE

Great music. Attractive people wearing little or no clothing. Great music.

Succubus is one of those Euro-trash softcore porn films with pretensions of intellectual grandeur that only profoundly untalented Italians can make. Or would make. *Succubus* was made at a time when every Italian with a camera (film or not) wanted to be the next Fellini. This is not a bad thing until you consider that the only reason they wanted to be the next Fellini was so they could hang around with attractive women. As a result of this national obsession, there are a couple of hundred Eurotrash softcore porn films with pretensions of intellectual grandeur collecting dust until they get transferred to video. Most of them do not have great music.

In fact, *Succubus* is probably one of the better E.T.S.P. films with P.I.G. made. It features a very, very sexy 40-year old actor named Janine Reynaud. She is a dancer/performer involved with her producer. Her show consists of her fondling a woman and man who are chained up. At the proper "moment" in her act she stabs the man. She is a little unstable. Or is she? A lot of the film consists of her dream sequences, filmed through gauze to give it a "dreamlike" effect or to slightly mask the nudity. These dream sequences involve a castle, playing word games, mannequins and other stuff. Really, the whole point of the film is to have Reynaud spend as much time as possible wearing as little as possible. There is, sort of, the point that her lover—the producer—thinks that he is in control, but in fact she is in control as a sort of demon, a succubus if you would. There is also a reference to her as

"Faustina" which I missed entirely. Perhaps it was a reference to her being Faustian but there is no point where she is actually selling her soul. I think.

This is a kind of entertaining film. The kind of entertaining film where concentration is a detriment and where an altered state of mind greatly increases the benefits. *Succubus* was directed by Adrien Hoven who subsequently produced *Mark of the Devil* and directed *Mark of the Devil II* (Both E.T.S.P. films with P.I.G.).

Soft Like Me is a short film from Winnipeg. And I'm not sure what it is pretending to be. I do know what it is not pretending to

be: it is not pretending to be an uplifting, hopeful sort of film despite the fact that an angel makes an appearance. It is a film about pedophilia and slavery with cannibalism and murder. Director/writer Jeffery Erback is, arguably, circumventing Hollywood happy endings and perhaps that is the only point to this film. If it is the only point, then that is a good thing. *Soft Like Me* is a disturbing if not scary little film. See it straight.

Succubus
Soft Like Me
Metro Cinema
Oct. 31-Nov. 1

VIDEOPTILE

not coming to a theatre near you

TRAVELLER

Starring Mark Wahlberg and Bill Paxton

Despite the fact Americans can't spell "traveler" correctly, *Traveller* is a great little flick incorporating new ideas into a tired film industry.

Traveller is the story of a clan of Irish con men who travel around the United States bilking unsuspecting people out of their money. Pat (Mark Wahlberg, *Fear*) is the son of a clan member who was ousted from the thieves group after he fell in love with an outsider. Upon his father's death, Pat approaches the clan, asking them to let him take his rightful place in the group of swindlers. The clan is generally wary of the trader's son and only group member Bokky (Bill Paxton, *Twister*) offers to take the orphan under his wing.

Bokky, soon teaches the finer points of the con game to Pat, and the duo make an unstoppable team. When they pull a scam on an unsuspecting waitress named Jean (Julianne Margulies, *TV's ER*), Bokky's conscience rears its ugly head and he returns his ill-gotten gain. Romance soon blooms and it seems Bokky may leave

the group—but first he must pull off one last heist. In answer to Bokky's prayers, Double D (James Gammon, *TV's Nash Bridges*), a lone traveler, recruits Pat and Bokky to pull off the biggest and most dangerous con they've ever attempted.

The whole idea of the con gone wrong is not new to movies but what is fascinating about *Traveller* is the group dynamic of the conning clan. These people have been reared to believe it is their God-given right to pilfer from strangers. A sense of conscience is not only frowned upon, but condemned.

Wahlberg is proving to be an unexpectedly good actor. He plays Pat as a quiet-spoken and naive young man—unlike his characters in both *Fear* and *The Basketball Diaries*. The ex-Calvin Klein underwear model/ex-boy singer of Marky Mark and the Funky Bunch has come into his own right as a talented actor and, if given the chance, will woo the audience with his abilities.

Amy Hough

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SHOWTIMES EFFECTIVE FRI, OCT 31 - THU, NOV 6, 1997.

MON - FRI OPEN AT 1:00 PM
SAT & SUN OPEN AT 11:45 AM

A SMILE LIKE YOURS PG
Suggest scenes and not suitable for younger children. 12:15, 2:30, 4:50, 7:10, 9:30 PM Ultra stereo

AUSTIN POWERS PG
Not suitable for pre-teens. 4:10, 6:35 PM Ultra stereo

CON AIR M
Brutal violence throughout. 12:10, 2:45, 5:20, 7:55, 10:30 PM SDDS Digital

CONSPIRACY THEORY PG
Violent scenes. 1:25, 4:20, 7:15, 10:10 PM SDDS Digital

CONTACT PG
1:00, 6:30 PM Ultra stereo

COPLAND M
1:50, 4:20, 6:50, 9:20 PM Ultra stereo

EVENT HORIZON M
Gross-out scenes and Coarse language. 1:30, 3:45, 6:45, 9:20, 10:40 PM Ultra Stereo

EXCESS BAGGAGE PG
1:05, 3:30, 5:55, 8:00, 10:15 PM SDDS Digital

FACE OFF M
Brutal violence throughout. 1:00, 4:00, 7:00, 10:00 PM SDDS Digital

FIRE DOWN BELOW M
Coarse language and Violent scenes throughout. 1:40, 6:10, 10:45 PM Ultra stereo

HERCULES G
12:15, 2:30, 4:40, 6:55, 8:10 PM Ultra Stereo

MIMIC M
4:05, 9:40 PM Ultra Stereo

GOOD BURGER PG
1:45, 4:05 PM Ultra Stereo

MY BEST FRIEND'S WEDDING PG
12:10, 2:35, 4:00, 7:25, 9:50 PM SDDS Digital

WES CRAVEN'S WISHMASTER M
Coarse language & gory scenes throughout. 1:25, 3:40, 6:45, 9:15, 10:35 PM DTS Digital Stereo

CINEMA CITY 12
3633-99 STREET 463-5481

SHOWTIMES EFFECTIVE FRI, OCT 31 - THU, NOV 6, 1997.

MON - FRI OPEN 1:00 PM; SAT & SUN OPEN 11:00 AM

WISHMASTER M
Coarse language and gory scenes throughout. Sat/Sun 11:35 AM; Daily 1:55, 4:40, 7:25, 10:00 PM; Midnight SAT Only 12:20

A SMILE LIKE YOURS M
Suggestive scenes not suitable for younger children. Sat/Sun 11:25 AM; Daily 1:20, 5:00, 7:30, 9:55 PM; Midnight SAT Only 12:20

MY BEST FRIEND'S WEDDING PG
Sat/Sun 11:40 AM; Daily 2:15, 4:30, 7:00, 9:25 PM; Midnight SAT Only 11:50 PM

CONSPIRACY THEORY PG
Violent scenes. Daily 1:10, 3:55, 6:45, 9:40 PM; Midnight SAT Only 12:25 AM

COP LAND M
Coarse language and violent scenes. Sat/Sun 11:20 AM; Daily 1:45, 4:35, 7:05, 9:45 PM; Midnight SAT Only 11:55 PM

EXCESS BAGGAGE PG
Sat/Sun 11:55 AM; Daily 2:30, 4:45, 7:10, 9:30 PM; Midnight SAT Only 11:55 PM

LEAVE IT TO BEAVER G
Sat/Sun 12:10 PM; Daily 2:35, 5:35, 10:10 PM; Midnight SAT Only 12:30 AM

FACE OFF M
Brutal Violence throughout. Daily 6:35, 9:35 PM; Midnight SAT Only 12:20 AM

CONTACT PG
Sat/Sun 11:45 AM; Daily 3:30, 6:15, 9:15 PM; Midnight SAT Only 12:10 AM

CON AIR M
Brutal Violence throughout. Sat/Sun 11:45 AM; Daily 1:50, 4:20, 6:55, 9:50 PM; Midnight SAT Only 12:15 AM

EVENT HORIZON M
Gross-out scenes & coarse language. Daily 7:20, 10:00 PM; Midnight SAT Only 12:30 AM

AIR BUD G
Sat/Sun 11:25 AM; Daily 2:30, 4:55 PM

HERCULES M
Sat/Sun 11:50 PM; Daily 2:05, 4:50, 7:15 PM

MIMIC M
Daily 10:05 PM

AUSTIN POWERS PG
Not suitable for young children. Sat/Sun 12:10 PM; Daily 2:35, 5:35, 10:10 PM; Midnight SAT Only 12:30 AM

a MINUTE at the MOVIES by Todd James

DEVIL'S ADVOCATE Al Pacino is the devil in disguise in this Faustian tale starring Keanu Reeves as Kevin Lomax, a hotshot lawyer with an impressive track record and an uncanny ability to disengage his conscience. He's ready to join the big leagues when he's offered a position in a powerful New York law firm headed up by the diabolical and literally demonic John Milton (Pacino). Kevin will become intoxicated with the power, wealth and women available to him as he increasingly falls under the hypnotic spell of his mentor. Charlize Theron (*2 Days in the Valley*) plays Kevin's wife—who is quicker than her husband at catching on to the evil nature of Milton's firm. As the stakes grow higher and Kevin is given more important cases that test his scruples, the film becomes a battle for the young lawyer's soul. Lawyers as demons...some would call it typecasting but few will shed tears for the much-maligned profession. I've never bought into Reeves so-called talent and I'm constantly baffled as to why he's put into roles that require a real actor—but I liked Reeves here and surprisingly, he holds his own against Pacino in a role that allows the Academy Award-winner to ham it up. There are some nice twists to the story and a comment or two about controlling your own destiny. **(VVV)**

FIRE DOWN BELOW Steven Seagal plays an environmental protection agent trying to stop a ruthless businessman (Kris Kristofferson) from illegally dumping toxic waste in the Appalachian Mountains of Kentucky. Usually, Seagal takes himself all too seriously but here he manages to inject some humor into his deadpan performance. For the most part, though, it's more of the usual from Seagal and the schtick has worn thin for most—but cameos from country music performers (Travis Tritt, Randy Travis) keep it mildly more interesting. Despite threats to the contrary, Seagal does not sing. **(VV)**

THE GAME If you like your movies with a twist, get to play *The Game*, starring Michael Douglas. Like any good game, this one will keep you guessing right to the jaw-dropping conclusion. Douglas plays Nicholas Van Orton, a cold-hearted business tycoon who's given an unusual gift for his 48th birthday by his mentally unstable brother, played by Sean Penn. It's an invitation to become the principal player in a custom-made game. Despite sharing marquee space, Penn's role is a small one. Douglas is in every scene and he gives his usual solid performance. From the moment Nicholas contacts a company called Consumer Recreation Services, the Game is on. What the Game is, where it ends and where reality begins is anyone's guess but it soon infiltrates every facet of Nicholas' once orderly

and controlled world as his brother's gift puts his fortune and life in jeopardy. A mysterious woman (Deborah Kara Unger, *Crash*) becomes an integral piece of the puzzle and Nicholas' friends and business partners can no longer be trusted. There are no rules to this deadly adventure and Nicholas is emotionally stripped to the bone as the terror of *The Game* increases. Part psychological thriller, part action movie, the pieces in this Game move quickly and there are enough curve balls thrown in to keep you hanging on through the two-hour-plus length. Some editing would have made for a better adventure but director David Fincher, best known for his work in the completely creepy *Seven*, gives *The Game* an ominous, dark feeling. There are plenty of scenes that will jolt you out of your comfy seat. **(VVVV)**

GATTACA *Gattaca* takes us into a future that hits too close to home as research continues into genetic manipulation. Set in the not-too-distant future where perfection is the goal and parents are able to choose the genetic make-up of their children, Vincent Freeman (Ethan Hawke) is a rarity, a man conceived the old-fashioned way. His genetic shortcomings put him in a class known as "Invalid," a guarantee of second-class citizenship. Vincent dreams of space travel and with DNA borrowed from a superior genetic specimen, he outwits authorities to land a job as a navigator at Gattaca corporation. But a murder at Gattaca triggers an investigation that signals the presence of an invalid. Alan Kirk plays one of the authorities Vincent must keep ahead of, carefully hiding any trace of his DNA. A hair, a piece of skin, even an eyelash could bring his cover. *Uranus* (Batman and Robin) plays a fellow Gattaca employee infatuated by Vincent's seemingly perfect genetic structure. As Vincent nears his goal, a genetically superior ghost from his past closes in on the deception. Imagine a future where a simple check on one's double helix will not only accurately predict what kind of life you'll lead, but how you'll be looked upon by the rest of society as well. It's the new discrimination—and it's explored with frightening detail in *Gattaca*. This is science fact turned into solid, thoughtful and entertaining science fiction that doesn't rely on special effects. Hawke gives a strong performance and a real heart connect with genetic flaws beats at the core of this sci-fi thriller. **(VVVV)**

IN AND OUT Kevin Kline plays Howard Brackett, a small-town high school English teacher whose sexuality is called into question on national television one week before he's about to be married. Matt Dillon plays one of Howard's former students, now a Hollywood celebrity and Academy Award winner. During his acceptance speech on

the Oscars telecast, he outs Howard in front of millions of TV viewers—including the entire population of Greentale, Ind. Howard's home town. Howard's can no longer hide from the truth when a wave of homophobia sweeps over his friends, family and colleagues—including Bob Newhart as his boss. Tom Selleck plays Peter Malloy, a gay tabloid TV journalist sent to Greentale to cover what becomes a major news story. Peter's persistence further confuses Howard. Joan Cusack is Howard's child hood sweetheart and fiancée. She's waited three years for the big day and is understandably stressed when she discovers her fiancé may be gay. Cusack is the best thing about this slapstick screwball comedy from director Frank Oz. There's a reason why *In and Out* has a simplistic quality to it: Oz is best known for directing Muppet movies and, frankly, the characters are about as meaty and in-depth as Kermit the Frog and Miss Piggy. What could have been a smart comedy is really childish buffoonery with an attitude that's about 20 years out of date. The cast is fine and there are some funny scenes, most notably a lengthy kiss between Kline and Selleck, but the adolescent attitude and out-of-date gay jokes get old quickly. **(VV)**

L.A. CONFIDENTIAL Based on James Ellroy's best-selling novel, the third in what has become known as his L.A. Quartet series, *L.A. Confidential* is a gritty, stylish film with remarkable performances from two Australian newcomers. Set in 1954, Russell Crowe (*Virtuosity*) and Guy Pearce (*The Adventures of Priscilla, Queen of the Desert*) play two L.A. cops with very different philosophies on upholding the law. Their lives become intertwined as they investigate a scandal that will rock the department. Kim Basinger plays a prostitute who captures the attention of both men. She's part of a ring of hookers hired because of their resemblance to Hollywood starlets. Kevin Spacey (*The Usual Suspects*) plays a detective who moonlights as a consultant for a TV crime drama and isn't above picking up extra cash by supplying information to the local scandal rag—headed up by a sleazy editor played by Danny DeVito. Director Curtis Hanson captures the seedy underbelly of 1950's L.A., complete with its complicated politics, racial tension and violence. This complicated story—which the author thought could never be captured in a movie—is a gripping one despite its two-hour-plus length. **(VVVV)**

SEVEN YEARS IN TIBET Brad Pitt—no expert on accents as seen from his miserable attempt at Irish in *The Devil's Own*—plays Austrian mountaineer Heinrich Harrer. His accent is only a minor distraction in *Seven Years in Tibet*, a sweeping and majestic true-life account based on Heinrich's memoirs. In 1939, Harrer, a self-possessed member of the Nazi party, set his sights on climbing the highest peak in the Himalayas. David Thewlis (*Dragonheart*) plays his countryman and climbing companion Peter Aufschnaiter. Harrer was not an easy man to befriend and their initial relationship was rocky. Their climb was interrupted when the Allies declared war on Germany. Harrer and Aufschnaiter were imprisoned in India but managed to escape, seeking refuge in the Tibetan city of Lhasa, a holy place where few westerners had been permitted. In Lhasa, Harrer befriended the young Dalai Lama.

A deep friendship developed between Harrer and the spiritual leader, played with remarkable presence by the young actor. The warmth and mystery of Tibet and its deeply religious people fueled Harrer's transformation and spiritual awakening—but soon the Chinese would overrun the country he had come to love. You'll hear the word "epic" used liberally in describing *Seven Years in Tibet* and that often also means long. Yes, it clocks in at two and-a-quarter hours, but in the hands of director Jean-Jacques Annaud (*The Bear*), the pace is quick and loaded with adventure and drama. Pitt doesn't really stretch here—it's essentially Pitt being Pitt—but it's a touching performance and a heartwrenching glimpse of a people still in search of their independence. **(VVVV)**

VUE Ratings

O	= Awful
V	= Bad
W	= Fair
WW	= Good
WWW	= Very Good
WWWW	= Excellent

Todd James hosts "A Minute at the Movies," heard daily at 6:25 a.m., 9:25 p.m. and 5:50 p.m. on K-97. Also catch Todd on ITV News Fridays at 10 p.m.

CINEPLEX ODEON CINEMAS CINEMA GUIDE

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EATON CENTRE CINEMAS
3rd Fl. Plaza B 101 St. & 109 Ave. • 421-7020

7 YEARS IN TIBET PG
Daily 1:10, 4:40, 6:45, 9:20 PM

BEAN PG
Daily 1:00, 3:40, 7:05, 9:10 PM

SWITCHBACK M
Daily 1:20, 3:50, 7:00, 9:25 PM

TRINITY M
Daily 1:35, 4:15, 7:35, 9:30 PM. Violent scenes & coarse language

FULL MONTY (M)
Daily 1:35, 4:15, 7:35, 9:30 PM. Violent scenes & coarse language

GATTACA PG
Daily 1:40, 4:20, 7:35, 9:55 PM. Coarse language

A LIFE LESS ORDINARY M
Daily 1:45, 4:25, 7:20, 9:50 PM. Violent scenes

BECKINGHAM PG
Daily 2:00, 4:40, 7:00 PM

RED CORNER PG
Daily 1:50, 4:30, 7:15, 9:45 PM

WEST MALL 8
West Edmonton Mall
Phase III Entrance 2 • 444-1827

MEN IN BLACK PG
Daily 1:10, 7:20 PM

AIR FORCE ONE PG
Daily 3:10, 9:20 PM

DOUBLE FEATURE: BUY TICKETS FOR MEN IN BLACK AND STAY AT OUR GUESTS FOR AIR FORCE ONE! M
A LIFE LESS ORDINARY M
Daily 1:30, 3:40, 7:15, 9:50 PM. No passes accepted

7 YEARS IN TIBET PG
Daily 1:15, 4:00, 6:40, 9:25 PM

BOOGIE NIGHTS R
Daily 2:00, 6:00, 9:00 PM

GATTACA PG
Daily 1:20, 3:35, 7:30, 9:45 PM. Coarse language

BEHIN PG
Daily 1:00, 3:00, 5:00, 7:20, 9:40 PM

I KNOW WHAT YOU DID LAST SUMMER M
Daily 1:45, 4:10, 7:00, 9:10 PM. Violent scenes & coarse language

THE EDGE M
Daily 1:05, 3:25, 7:10, 9:30 PM

CAPITOL SQUARE
10065-Jasper Avenue • 428-1203

PLAYING GOD M
Daily 7:20 PM. Mat/Sat/Sun 2:20 PM. Violent scenes.

THE GAME M
Daily 7:15 PM

L.A. CONFIDENTIAL M
Daily 7:00, 9:25 PM. Mat/Sat/Sun 2:00 PM. Brutal violence throughout, coarse language.

KISS THE GIRLS M
Daily 7:30, 9:40 PM. Mat/Sat/Sun 2:30 PM. Not suitable for pre-teens.

MEN IN BLACK PG
Daily 7:10 PM. Mat/Sat/Sun 2:10 PM

AIR FORCE ONE PG
Daily 9:30 PM. DOUBLE FEATURE: BUY TICKETS FOR MEN IN BLACK AND STAY AT OUR GUESTS FOR AIR FORCE ONE! Note: Only for evening shows no matinee Double Feature.

WHITEMOUT CROSSING
421-118 Street • 424-3094

GATTACA PG
Daily 7:20, 9:45 PM. Mat/Sat/Sun 1:10, 3:40 PM. Coarse language.

BOOGIE NIGHTS R
Daily 6:30, 9:25 PM. Mat/Sat/Sun 2:00 PM. Note: Boogie Nights plays at 8:50 PM on Mon, Wed, and Thu.

7 YEARS IN TIBET PG
Daily 6:45, 9:35 PM. Mat/Sat/Sun 1:00, 3:50 PM. Brutal violence throughout. Coarse language.

FULL MONTY M
Daily 7:40, 10:05 PM. Mat/Sat/Sun 2:10, 4:20 PM

A LIFE LESS ORDINARY M
Daily 7:30, 9:55 PM. Mat/Sat/Sun 1:30, 4:10 PM. Violent scenes.

I KNOW WHAT YOU DID LAST SUMMER M
Daily 7:05, 9:15 PM. Mat/Sat/Sun 1:45, 4:00 PM. Violent scenes & coarse language.

WESTMOUNT 4
111 Ave. & Grand Road • 452-7243

GATTACA PG
Daily 7:10, 9:10 PM. Mat/Sat/Sun 1:30, 4:00 PM. Coarse language.

BEAN PG
Daily 7:00, 9:10 PM.

BOOGIE NIGHTS R
Daily 6:00, 9:00 PM. Mat/Sat/Sun 2:00 PM. Note: Boogie Nights plays at 8:00 PM on Mon, Wed, and Thu.

I KNOW WHAT YOU DID LAST SUMMER M
Daily 7:30, 9:30 PM. Mat/Sat/Sun 2:30, 4:40 PM. Violent scenes & coarse language.

VILLAGE TREE MALL ANY \$6.75
Films: 1st & 2nd Floor
St. Albert • 859-7112

SWITCHBACK M
Daily 7:05, 9:20 PM. Mat/Sat/Sun 1:30, 4:05 PM

GEORGE OF THE JUNGLE G
Daily 9:00 PM. Mat/Sat/Sun 2:00, 3:30 PM

HERCULES G
Daily 1:15 PM. Mat/Sat/Sun 3:45 PM

KISS THE GIRLS M
Daily 7:10, 9:20 PM. Mat/Sat/Sun 1:40, 4:25 PM. Not suitable for pre-teens.

MEN IN BLACK PG
Daily 7:35 PM. Mat/Sat/Sun 1:50 PM

AIR FORCE ONE PG
Daily 9:40 PM. Mat/Sat/Sun 3:55 PM

TRINITY M
Daily 7:30, 9:15, 9:35 PM. Violent scenes & coarse language

BEAN PG
Daily 7:00, 9:15 PM.

DEVIL'S ADVOCATE M
Daily 6:50, 9:30 PM.

RED CORNER PG
Daily 7:20, 9:45 PM.

IN AND OUT M
Daily 7:25, 9:40 PM.

BECKINGHAM G
Daily 7:30, 9:15, 9:40 PM.

BECKINGHAM M
Daily 7:10 PM. Mat/Sat/Sun 1:20 PM

BECKINGHAM M
Daily 9:50 PM. Mat/Sat/Sun 3:30 PM.

7 YEARS IN TIBET PG
Daily 6:45, 9:25 PM.

CLAREVIEW TOWN CENTRE
421-137 Avenue • 472-6660

GATTACA PG
Daily 2:10, 4:40, 7:30, 9:50 PM.

MEN IN BLACK PG
Daily 2:30, 7:10 PM

AIR FORCE ONE PG
Daily 4:30, 9:10 PM. DOUBLE FEATURE: BUY TICKETS FOR MEN IN BLACK AND STAY AT OUR GUESTS FOR AIR FORCE ONE!

7 YEARS IN TIBET PG
Daily 1:10, 3:50, 7:00, 9:40 PM

DEVIL'S ADVOCATE M
Daily 1:00, 3:45, 6:45, 9:35 PM

D. DIGITAL G
Coarse language & Sexual content, disturbing scenes.

FAIRY TALE G
Daily 1:50, 4:10, 4:40 PM

KISS THE GIRLS M
Daily 9:00 PM. Presented in Digital Theatre Sound. Not suitable for pre-teens.

RED CORNER PG
Daily 1:20, 4:00, 6:50, 9:20 PM

BOOGIE NIGHTS R
Daily 2:00, 6:30, 9:30 PM

I KNOW WHAT YOU DID LAST SUMMER M
Daily 2:20, 4:50, 7:40, 10:00 PM.

Violent scenes & coarse language

SWITCHBACK M
Daily 1:40, 4:20, 7:30, 9:45 PM

BEAN PG
Daily 1:30, 3:30, 5:15, 7:15, 9:15 PM

CINEMAS 6 ANY \$1.25
World Famous Ballroom
Phase I Entrance 44 • 444-1231

OPEN NIGHTLY 6:15, MATINEES 12:30 PM

MY BEST FRIEND'S WEDDING TBA
Daily 6:55, 9:15 PM

CONAIR M
Daily 7:00 PM

EVENT HORIZON M
Mat/Sat/Sun 1:15, 4:10 PM

FACE OFF M
Daily 6:45, 9:30 PM

BRUTAL VIOLENCE THROUGHOUT

A SMILE LIKE YOURS PG
Daily 9:45 PM

EXCESS BAGGAGE PG
Daily 7:30, 9:50 PM

COPLAND M
Mat/Sat/Sun 2:00, 4:40 PM

COPLAND M
Daily 7:15, 9:30 PM

LEAVE IT TO BEAVER G
Mat/Sat/Sun 1:00, 4:30 PM

CONSPIRACY THEORY PG
Daily 7:05, 9:40 PM

HERCULES PG
Mat/Sat/Sun 2:15, 4:30 PM

Vue movies

EDMONTON FILM SOCIETY
Provincial Museum Auditorium
853-8100

A SHOT IN THE DARK (1964)
Smitten by a parlour maid, the bumbling Inspector Clouseau overlooks all evidence in his determination to prove her innocence in a murder. Stars Peter Sellers and Elke Sommer. Dir. Blake Edwards. (Nov. 3, 8 p.m.)

Metro Cinema
Colin Low Theatre, Canada Place
9700 Jasper Avenue
425-9212

lesse Franco's **SUCCUBUS** and Jeff Erbach's **SOFT LIKE ME**: a Metro Cinema Halloween presentation, and the last screening in the Colin Low Theatre (Nov. 1)

PLEASE NOTE: As of Nov 7, Metro Cinema will be screening in Zeidler Hall in the Citadel Theatre, 9828-101A Avenue. The information number remains 425-9212.

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AREA 51
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413-0147
every TUE: Duchess
every WED: Extreme
every THU: D Scrotum
every FRI: Strength... Old and New
every SAT: Live
every SUN: All Ages Live
FRI 31: Sacramentary Abolishment, the Atrocity Exhibition
SAT 1: Broken Nose, Extortion, Pugnacious, Dead Jesus

THE CODE
10145-104 Street, 420-6811
every FRI-SAT: DJ Deep Sky, DJ Dragon, DJ Spider

CORR'S
10407-82 Avenue, 433-1969
FRI 31: Gasoline Redhead

NO LIQUID BAR
10044-82 Avenue, 433-5794
every THU: Alternative of the Ages with DJ Schizo
every FRI-SAT: Lagerpalooza with Grandmaster Whiskey

JOCKEY CLUB

9277-11 Avenue, 427-7114

FRI 31: Blue Crystal

SAT 1: Legends of Rock

HUGO'S HONK PUB

4211-106 Street, 988-8881

every FRI-SAT: New & Classic Alternative with DJ Trigger

LOLA'S

8230-103 Street, 436-4793

every THU: New York Groove

MICKEY FINN'S

2 Fir, 10511A-82 Avenue, 439-9852

every SUN: Open Stage Hosted by Everett LaRo

NEW CITY LIVING LOUNGE

10161-112 Street, 413-4578

every THU: DJ Nik-7

every FRI-SAT: DJ Goodtimes

REBAR

10551-82 Avenue, 433-3600

every SUN: DJ Big Dads

every MON: Delicious DJ Brian

every TUE: The Higher Level Hip-Hop with Co-defendants, downstairs punk & ska with DJ Hurricane

every WED: Aqua Rhythms with DJ Dragon & DJ Fong

every THU: Upstairs-Classic 80's with Mikey Doing That Flashback Thing

every THU: Downstairs-DJ Code Red

every FRI-SAT: DJ Mikee

SAT 8: Mad Bomber Society, the Cartels

THE NOBIT

10030-102 Street, 423-7820

THU 30: Change of Heart

SAT 1: Downway, Bgug Wicked, Smak, The Whoremans

SAT 8: One Step Beyond-CD Release Party, Hiway 2

THE NOBIT

Private Member's Club.

10345-104 Street, 426-3150

every MON: DJ Big Daddy

every TUE: DJ Bryan the Big Mac

every WED: DJ Latin Lover

every THU: DJ Dark Daddy

every FRI: Down-DJ Weena Love

every FRI: Up-DJ Alvaro

every SAT: Down-DJ James

every SAT: Up-DJ Code Red

every SUN: DJ Who the @#!? is Alice

HOGS BOWL DOWNTOWN

10111-117 Street,

482-5152

every SUN: Jam

HAWK CONFERENCE CENTRE

9797 Jasper Avenue, 451-8000

FRI 31: Big Sugar, New Meanies

BLUES & ROOTS

ALLEMOORE STREET & PIZZA

6306-106 Street, 437-7777

every SAT: Rob Taylor

ANDREW THEATRE

5 St Anne Street, St Albert, 459-1542

SUN 2: Int-Illicit

BLUES ON WHITE

10329-82 Avenue, 439-5058

every SAT aft: Blues Jam

THU 30-SUN 2: Don Johnson

MON 3-SAT 4: Bishop & Masse

WED 5-SAT 8: The Bent Harbour Band

BRANDY'S BLUES BAR

10375-59 Avenue, 988-5455

every FRI: Blues Jam Hosted by Soul 4 You

every FRI: 90% Blues Jam

SAT 1: Halloween Party

BREW & COKE

8130-103 Street, 433-2823

FRI 31: Just Mickey

CAMP MONTAGNI

10844-82 Avenue, 433-9702

WED 5: Cory Danyluk

CHATEAU HENRY

12323 Stony Plain Road, 482-5442

every SAT: Live Middle Eastern Music

CITY MEDIA CLUB

6005-103 Street, 433-5183

FRI 31: Old Reliable, the Maybelines

SAT 1: All Soul's Night with Minister Faust, Sticks & Stones, Rod Olstad

THU 6: Bob Snider, Luann Kowalek

FRI 7-SAT 8: GST Fundraiser

CLUB WACKEMIA

10816-95 Street, 425-5338

every SUN: Jammin' & Madness (Open Jam)

CORR'S

10407-82 Avenue, 433-1969

every SUN: Acoustic Open Stage with José Oisecu

DART CAFE

8230-103 Street, 414-6485

every THU: Open Stage Hosted by Darcy Greaves & Humberto Medeiros

DISCOUNT QUEEN

Rafter's Landing, 424-2628

every THU: River Blues

every FRI-SAT: Darrell Barr & the Rafter's

FRI 31: Ship of Ghosts

FATBOY

6104-104 Street, 437-3633

every WED: Rob Taylor Band Open Blues Jam

FIRE ROOM FOLK CLUB

Bonnie Doon Hall, 9240-93 Street, 438-6140

SAT 1: Austin Lounge Lizards

HAGELINE ALLEY

10593-124 Street, 448-0181

every SUN: Roadhouse Blues Jam with Billy Joe Green and the Rough and Ready Blues Band

FRI 31-SAT 1: Next Exit

FRI 7-SAT 8: Centrafuge

LA HABANA

10238-104 Street, 424-5939

FRI 31-SAT 1: Los Caminantes

FRI 7-SAT 8: Los Caminantes

LIBRARY LOUNGE

11113-87 Avenue, 439-4981

every WED: Open Stage Hosted by Darcy Greaves & Humberto Medeiros

MARIO'S

4990-92 Avenue, 466-8652

SAT 1: Ted Knight Connection

MISTY ON WHITE

104588-82 Avenue, 433-3512

every MON: Open Stage Hosted by Dan Francis

NEAL'S CAFE & BAR

10025 Jasper Avenue, 990-1212

every THU: Blues Jam hosted by Rob & Pops

NITE DINER

15135 Stony Plain Road, 486-1919

FRI 31: Stillalove with Mad Bomber's Society, the Clones

SARINIA'S

10158-97 Avenue, River Valley, 421-8904

every WED: Folk Open Stage Hosted by Brian Gregg

THAKHLEPANI

10805-105 Avenue, 420-1679

SAT 8: Rob Taylor Band

HUNTERBACK CAFE

10333-112 Street, 421-1326

THU 30-FRI 31: the Travoltas, Godiva

SAT 1: the Thomas Alexander Band

TUE 4: the Drovers

WED 5: Lhasa, Bomba

THU 6: Wild T & the Spirit

FRI 7: Wild T & the Spirit, the Twisters

SAT 8: Swamp Mama Johnson, the Twisters

COUNTRY

COUNTRY

10102-180 Street, 481-8739

WED 5: Marty Stuart, Julian Austin

DANCE HOTEL

3945-118 Avenue, 479-3929

every FRI-SAT: Second Chance Band

every SUN aft: Second Chance Band

HUNTERBACK TALOOM

16648-109 Avenue, 444-7474

THU 30-SUN 2: Brent Lee

WILD WEST

12912-50 Street, 476-3388

every SAT aft: Jam

every MON: Jam

THU 30-SAT 1: Kidd Country

MON 3-SAT 8: Curtis Grambo

WINTERFLY CENTRE

9722-102 Avenue, 428-1414

FRI 7: Paul Brandt

POP & ROCK

N STREET BAR

11832-111 Ave., 414-0545

FRI 31-SAT 1: Tom Sterling's Flashback Review Halloween Non-costume Party

BILLY BOOBY'S

9839-63 Avenue, 438-1148

every THU: Open Stage Jam with Dawn Bissett & Stevie Ray Johnson

FRI 31-SAT 1: Faceplant

BLACK DOG

10425-82 Avenue, 439-1082

SAT 1aft: Trent Buhler

SAT 8aft: Maybelines

CORRELINE

8226-34 Avenue, 462-1888

FRI 31-SAT 1: Rob Taylor

CLARKVIEW PUB

550 Victoria Trail, 414-1111

FRI 31-SAT 1: the KGB

CLUB CAR

11948-127 Avenue, 451-1498

FRI 31-SAT 1: Typhoid Mary

CROWN & CROWN

Neighborhood Inn, 13103-Fort Rd, 478-2971

THU 30-SAT 1: Yves Lacroix

THU 6-SAT 8: Barry Paetz

DOGS AND DUCK WEST

180 Mayfield Common, 469-7766

FRI 31-SAT 1: Little Bones

FRI 7-SAT 8: Headlong Walkers

EATERY'S

Regency Hotel, 75 Street & Argyle, 461-4611

every THU: Jam with the Party Hogs

FRI 31: 100 Watt Bulb

KANDLER

10957-124 Street, 453-1709

SAT 1: the Decomposers (aka Dango & Guise)

HIGHWAY CLUB

4926-98 Avenue, 440-2233

THU 30: Jazzberry Ram

JOCKEY CLUB

9227-111 Ave., 477-7114

FRI 31: Blue Crystal, Halloween Party

SAT 1: Legends of Rock Impersonators

JULIE AUDITORIUM

1455-87 Avenue, 451-8000

TUE 4: Jann Arden

FRI 7-SAT 8: Sweet Adelines

LION & CROW

367 St Albert Trail, 460-8044

FRI 31: Sweet Alibi

LIONS HEAD PUB

4440 Calgary Trail, 437-6010

every SUN: Jam Hosted by Matt Robertson

THU 30-SAT 1: Doug Stroud

NEW CITY LIVING LOUNGE

10161-112 Street, 413-4578

every WED: Open Stage Hosted by L. Ayo

OKTOBERFEST

Shaw Conference Centre, 421-9797

SAT 1: Trooper

RED'S

CHICAGO JOE'S
4-5-95 Street.
every THU: Karaoke

CHRISTOPHER'S
86 Street & Milbourne Road,
433-5794
every TUE: Karaoke

CLIFF CLAYTON'S
9710-105 Street, 424-1614
every FRI: Funktastic Karaoke

CROWN & DERRY
Neighborhood Inn, 13103-Fort Rd, 478-2971
every TUE: Karaoke

DANNY HACKSAW'S
89 Street & 28 Avenue, 469-4433
every TUE: Karaoke

DOCKSIDE PUB
10425-100 Avenue
every FRI-SAT: Karaoke

DUG & DUCK PUB WEST
180 Mayfield Common, 489-7766
every THU & SUN: Karaoke

EDMONTON QUEEN
Queen's Landing, 424-2628
every WED: Adult Karaoke

FRANKIE X'S
1046-106 Street, 437-1887
every WED & FRI: Karaoke

HAS PUMP
114 Street & 102 Avenue, 488-4843
every TUE-WED: Goofy Gord & Pretty
Line's Karaoke Show

GRINDER
0957-124 Street, 453-1709
every TUE: Karaoke Contest

HERO LOUNGE
10044-82 Avenue, 433-5794
every SUN: Karaoke

KENNY'S PUB
14 Avenue & 99 Street, 435-4065
every FRI: Karaoke

LIBERTY LOUNGE
1104-93 Street, 434-4484
every SAT: Karaoke

MARIO'S
4990-92 Avenue, 466-8652
every FRI: Karaoke

OLLIE'S
9945-50 Street, 466-3232
every MON & FRI: Karaoke

ROSEMARY DOWNTOWN
10111-117 Street, 482-5152
every WED: Karaoke

ROSIE'S
10604-101 Street, 423-3499
every WED-SAT: Karaoke

SHA-NA-NA
10123-112 St., 423-3838
every MON: Karaoke

SHUTTLEWORTH
145-8170-50 Street, 462-6565
every TUE: Karaoke

WILD HORSE SALOON
Continental Inn, 16625 Stony Plain Road, 484-
775
every MON, SUN: Karaoke

WILD WEST
12912-50 Street, 476-3388
every TUE: Karaoke

WINDMILL
01 Milbourne Mall, 462-6515
every SUN: Karaoke

LIVE COMEDY

MOHEEN STAGE
1001 Calahoo Road, 962-8995
SAT 1: Mary Lou Falls

MEM'S
MEM, 481-6420
every FRI: Power Party with Jungle Jay &
Kenny K

RAVETRACK CAFE
0333-112 Street, 421-1326
every SUN: Variety Night

TUE TUNE
W11481-9926
every TUES: Marc Savard-Hypnotist

CLASSICAL

ALBERTA COLLEGE CONSERVATORY
Murray Hall, 10050 Macdonald Drive, 425-
9101
FRI 31: Chamber Music for Strings

CONVOCAATION HALL
Arts Building, 492-7886
FRI 31: Kilburn Memorial Concert-Anton
Kubalek-piano, Ivan Zenaty-violin

COSMOPOLITAN MUSIC SOCIETY
Jubilee Auditorium, 11455-87 Avenue, 451-
9800
JUN 9: Let's We Forget

EDMONTON NEW MUSIC FESTIVAL

MARKET HALL, 10050 Macdonald Road, 434-
4444
FRI 31: Strings
SUN 2: Anthony DeMare
THU 6: Hamm, Athanas, Street
FRI 7: St. Crispin's Chamber Ensemble
Convoation Hall, U of A, 434-4521
SAT 1: Modern Quartet
SUN 9: Edmonton Youth Orchestra
Robertson-Westley Church, 434-4521
SAT 8: Tubes

EDMONTON SYMPHONY ORCHESTRA
Windspear Centre, 9720-102 Avenue,
474-1414
THU 6: the Lighter Classics Featuring
Charles Hudelson-Clarinet
SAT 8: ESO For Kids

EDMONTON VOCAL MINORITY
Arts Barn, 488-5742
SAT 1: Halloween Fantasy

MCDOUGALL CONCERTS AT NOON
10086 Macdonald Drive,
468-4964
WED 5: Mocha Baroque featuring Hiromi
Takahashi-Oboe, Heather Neufeld-Bergien-
Violin, Ronda Metzies-Cello, Judy Lowrey-
Harpichord

NEIGHAN MUSIC ENSEMBLE
First Presbyterian Church, 10025-105
Street, 434-6671
SUN 9: Composer Serge Eremenko
presents a concert

CLUB NIGHTS

1001 NIGHTS
10018-105 Street, 448-1001
every FRI-SAT: R&B, Hip Hop, Retro with
DJ Tech

HUMBERS
Kingsway Inn, 10812 Kingsway Ave, 479-
4266
every TUE-SAT: DJ Kelly

THE CLASHMAN DRESSY CLUB
The Clan Clubhouse,
476-0268
FRI 31: Annual Halloween Bash

CLUB LA
Leduc, 5705-50 Street,
986-4018
every MON, WED-SAT: DJ Stretch

REVIEWS
10507-82 Avenue,
437-7489
every WED: Martini 101
every SUN: SIN Night

GALLERY LOUNGE
Mayfield Inn, 16615-109 Avenue,
484-0821
every THU-SAT: Dan Daniels plays sounds
from the '50s, '60s, '70s

GREENHOUSE
13103 Fort Road,
472-9898
every WED: Chris Knight from Power 92
every THU: Ladies Night

KAOS
8770-179 St, 2554 WEM,
486-KAOS
no cover before 10:00pm
every FRI: High Frequency
every SAT: Total Kaos

KENNY'S PUB
34 Avenue & 99 Street,
435-4065
every SAT: Ladies Night

KING KNIGHT PUB
9221-34 Avenue,
433-2599
every THU: the Bear's Sled Dog Hosts
Canadian Rocks Thursdays

LUSH
10030A-102 St., 424-2851
FRI 31: Little Club Of Horrors

MEM'S
WEM, 481-6420
every SUN-FRI: Kenny K's Sounds of the
Past & Present

ROCK CENTRAL STATION
Kingsway Inn, 10812 Kingsway Ave,
479-4266
every SUN: Jam Night

ROGUE
Private Member's Club, 10345-104 St, 426-3150
every MON, THU-SAT: DJ Lock-Her-Up
every WED & SUN: DJ Alvaro
every TUE & SAT: DJ Brian

SHAKESPEAR'S
10805-105 Avenue, 420-1679
every FRI-SAT: House DJ

SPORTSMAN'S CLUB
5706-75 Street, 413-8333
every Night: Dancing with DJ G

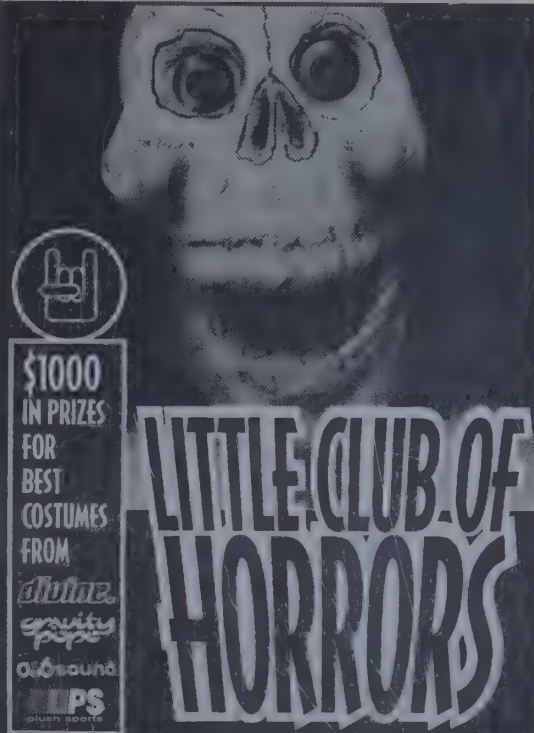
WILD WEST
12912-50 Street, 476-3388
every THU: Free Dancing Lessons

SHOWBARS

100 DISCOTHEQUE
10045-109 Street, 413-3476
every SUN: Band Night
every MON: College Night
every TUE: Karaoke
every WED: Gothic
every THU: Gay & Lesbian Night
every FRI: Go-gos
every SAT: Show Night
FRI 31: Halloween-Costumes Only

TIX ON THE SQUARE - COMMUNITY ARTS INFORMATION & TICKET CENTRE - TICKETMASTER OUTLET

#3 Sir Winston Churchill Square, Main Floor, Chan-cery Hall -
hours 9:30 a.m. - 6:30 p.m.
Mon-Fri, 9:30 a.m. - 6 p.m.,
Sat 12 - 5:00 p.m. Sun.



LITTLE CLUB OF HORRORS

FRIDAY OCTOBER 31

\$1000 IN PRIZES FOR BEST COSTUMES FROM

online
gravity
a/sound
PS
push sports

DOORS @ 8:30 PM
TIX @ THE DOOR

10030A-102 ST
PH. 403.424.2851

109

HEY EDDIE! by GRASDA



HAUNTED HOUSE HALLOWEEN

WEEKEND OF WICKEN

WEDNESDAY - HORROR SHOW
FULL PARTICIPATION

THURSDAY - LIVE SEX SHOW
\$1.50 HIBALLS 9 - 11 PM

FRIDAY - COSTUME PARADE 11 PM
\$100 CASH PRIZE

SATURDAY - A VAMPIRE'S FANTASY



FOR EVERYONE
413-DISO

Continental Treat Restaurant
 15 years serving European foods to the Edmonton community.
 Thank You!
 10560 - 82 Avenue
 Ample Parking
 EUROPEAN TASTE on WHYTE AVENUE
 Mon. to Thurs. 11:30 a.m. - 10:30 p.m.
 Fri. & Sat. 11:30 a.m. - 11:30 p.m.
 Sunday 5:00 p.m. - 10:00 p.m.
 B.A.P. BAKERY

Café MOSAICS presents
 10844 WHYTE AVE 483-9702
MONDAY MOVIE MADNESS
 Nov. 3 - Hard Day's Night
 Plus: All-You-Can-Eat Spaghetti - \$6.00
 Nov. 10 - BarFly
 Plus: All-You-Can-Eat Homemade Perogies - \$6.00
 All-You-Can-Eat starts at 6:00 pm
 Movie at 8:00 pm

BENNY'S BAGELS
 Your Friendly Neighborhood Bagel Delibarcafe
THE RADICAL BAGEL STORES
 ★ LICENSED
 Benny's Special Brews On Tap
 ★ OPEN LATE
 ★ SPECIALTY COFFEES
 Cappuccinos, lattes, mochas
 ★ FULL MENU
 Melts, sandwiches, salads, soups
 ★ CATERING
 ★ SINFUL DESSERTS
 ★ DAILY SPECIALS
BENNY'S ON WHYTE 10460 Whyte Avenue 414-0007
BENNY'S ON CAMPUS 8409 112 St. 413-4476

LOVE STAR
Café
CANADA'S ONLY AUTHENTIC TEXAS RESTAURANT
 11811 Jasper Avenue Tel (403) 488-4330

Restaurants

For your FREE listing to 426-2889

ICON LEGEND

- BREAKFAST
- BRUNCH
- ☼ LUNCH
- ☾ LATE NITE KITCHEN
- ☉ PATIO
- ☞ TAKE-OUT
- ☛ FREE PARKING
- \$ Up to \$10 per
- \$ \$ \$20 & Under
- \$ \$ \$ \$30 & Under
- \$ \$ \$ \$ \$30 & Over

* Price per person, bev & tip included

ALTERNATIVE

Cafe Mosaics (10844 Whyte Ave, 433-9702) A wide variety of homemade, healthy meals, featuring many selections for vegetarians. Live music on Wednesdays. ☉, ☼, ☾, ☉, \$
Oly Olion's (10332 Whyte Ave, 434-OLYS) Offering the only 'original' Poutine with real ingredients. And the largest and best onion cake on the Ave. ☉, ☼, ☾, ☉, \$
Route 99 Diner (8820-99 St., 432-0968) 50s diner with an abundance of memorabilia, a jukebox playing 50s music and a great variety of food. ☉, ☼, ☾, ☉, \$-\$\$

BAKERIES

Mr. Samosa (9630-142 St., 451-5687) A creative East Indian snack shop known for their samosas. The bakery specializes in chevro, ghanthia, samosas, nan, and rotte, Indian sweet maker.
Skopek's Bake Shop (10115-104 St., 425-9706) High on taste, high on life. Come ganache your teeth. Open 8 am-5 pm Mon-Fri

BISTROS

Bistro Praha (10168-100A St., 424-4218) The first European cafe since 1977 and still the only one. ☉, ☼, ☾, ☉, \$
Cafe Select (10018-106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 12 years. Drop in for martinis, cocktails or a glass of wine ☉, ☼, ☾, ☉, after 6 p.m.
Lola's Restaurant and Martini Bar (8230-103 St., 436-4793) Sensual dining experience, lunch, brunch, dinner, dare to have it all. ☉, ☼, ☾, ☉, after 6 pm, \$
Manor Cafe (10109-125 St., 482-7577) Remarkable location, flavor and service. Great prices on dishes from around the world. ☉, ☼, ☾, ☉, \$
Matess Urban Bistro (8223-104 St., 431-0179) The first European Bistro since 1996 and still the only one. Radeagat on tap. ☉, ☼, ☾, ☉, \$
Sweetwater Cafe (12427-102 Ave., 488-1959) In the heart of Old Glenora, delicious health conscious dishes made fresh. Experience the ultimate brunch Saturday and Sunday, or drop by in the evening for wine and one of our specialty pastas. ☉, ☼, ☾, ☉, \$

CAFÉS

Aroma Borealis (Coopers & Lybrand Building, 211, 10130-103 St., 944-9693) Designer sandwiches, Latte, Cappuccino, Great Coffee, Fabulous Desserts by Skopek's Bake Shop. ☉, ☼, ☾, ☉, \$
Benny's Bagels Cafe On Whyte (10460-82 Ave., 414-0007) Come for breakfast, lunch or for a latte or cappuccino after a night out. We have catering and a deli available. Check out our patio for the hot summer days. ☉, ☼, ☾, ☉, \$
Benny's Bagels Cafe On Whyte (8409-112 St., 413-4879) Specialty coffees, full menu, catering, desserts, daily specials. ☉, ☼, ☾, ☉, \$
Breadstick Cafe (10159 Whyte Ave., 448-5988) Open 24 hrs. licensed catering. ☉, ☼, ☾, ☉, \$
Juliano's Restaurant and Cappuccino Bar (1121-156 St., 451-1171) Wonderful food and prices. Mama would love! Fast lunches served. Trattoria style with a more relaxed dinner atmosphere. A great place to meet friends. ☉, ☼, ☾, ☉, \$
Katmandu Coffee Cafe (201 10

McKenney Ave., St. Albert, 419-3550) A European coffee bar atmosphere in St. Albert. The friendly neighbourhood ambience creates a pleasant inviting environment that encourages conversation... similar to the early coffee houses of Europe, updated to reflect the contemporary lifestyle of today's coffee and jazz connoisseur. Gourmet Coffees, Specialty Coffees (both hot and cold), Espresso and light lunch food items. ☉, ☼, ☾, ☉, up to \$10
Muddy Waters Cappuccino Bar (8211-111 St., 433-4390) Great eats and drinks in a comfortable atmosphere. Daily liquor and food specials. Catering. ☉, ☼, ☾, ☉, \$
Remedy (8631-109 St., 433-3096) Fresh food, cheap beer, warm and funky atmosphere, two pool tables. Lots of free parking beside The Movie Studio. Sun-Thu 8-1 p.m.; Fri-Sat 9-2 p.m.
Shake Spear's Comfy Cafe (10214-106 St., 425-3935) Great homestyle food, fast, filling and easy on the wallet. Sneak away from your hectic day in the relaxed atmosphere of the Comfy Cafe (Monday through Saturday 8 a.m.-4 p.m.) ☉, ☼, ☾, ☉, \$
Sugar Bowl (10922-88 Avenue, 433-8369) The eclectic & eclectic cafe. Foul espresso bar, fresh baking daily, daily hot specials, life entertainment.

CAJUN

Cajun House (7 St. Anne St., St. Albert, 460-8772) The drive to sample some of the best jambalaya and gumbo in the province. ☉, ☼, ☾, ☉, \$
Da De O (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. ☉, ☼, ☾, ☉, \$
Louisiana Purchase (10320-111 St., 420-6779) Higher-end style of cooking from the Bayou and great atmosphere. ☉, ☼, ☾, ☉, \$

CANADIAN

Applebee's (113006-50 St., 475-6100 and 10338-109 St., 421-1600) Their diverse, 60-item menu is revised twice a year and is tailored to local tastes and appeals to all ages. ☉, ☼, ☾, ☉, \$
Barb and Ernie's (9906-72 Ave, 433-3242) One of the best mom and pop operations in the city ☉ all day. ☉, ☼, ☾, ☉, \$
Billiards Club (2-lr.-10505-82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers and mugs of ale. ☉, ☼, ☾, ☉, \$
Bones (10220-103 St., 421-4747) Known as the place for ribs—on the Boardwalk. ☉, ☼, ☾, ☉, \$
David's (8407 Argyle Road, 468-1167) Specializing in Alberta beef dishes on the south side of town ☉, ☼, ☾, ☉, \$
The Garage Burger Bar and Grill (10242-106 St., 423-5014) The best homemade burgers with daily lunch specials at student-friendly prices. ☉, ☼, ☾, ☉, \$
The Grinder (10957-124 St., 453-1709) For a casual fine dining experience, we've been one of Edmonton's favorite restaurants for over 17 years. ☉, ☼, ☾, ☉, \$-\$\$
Keegan's (8709-109 St., 439-8034) At any hour, the last word in Huevos Rancheros. ☉ 24 hours, ☉, ☼, ☾, ☉, \$

La Casa (10015-82 Ave., 414-6040) Best breakfasts and lunches on the South side. Cheap prices! ☉, M-F 8 a.m., SAT 9 a.m., ☉, ☼, ☾, ☉, \$
The Raven (10338-81 Ave., 431-1193) Public House—Wood Fired Food) an eclectic selection of "wood fired food" featuring Old Strathcona's best steaks and oven roasted chicken. Don't forget to try our "pew" baked oysters. See you soon! ☉, ☼, ☾, ☉, \$
Rosie's Bar and Grill (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. ☉, ☼, ☾, ☉, \$
Turtle Creek Cafe (8404 109 St., 433-4202) Continental-style bistro with good variety of dishes—pizza, stir-fries, pasta and more. ☉, ☼, ☾, ☉, \$
Von's Steak and Fish House (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood. ☉, ☼, ☾, ☉, \$
Zac's Place Cafe and Pub (Fr. 9855-76 Ave., 419-1901) Featuring their famous ultimate burger and all day breakfasts. ☉ all day. ☉, ☼, ☾, ☉, \$

CHINESE

Man's Café (12520-118 Ave., 3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stir-fry. ☉, ☼, ☾, ☉, \$
Sat ☉, ☼, ☾, ☉, \$

CONTINENTAL

High Level Diner (10912-88 Ave., 433-0993) Wholesome and healthy conscious—known for their tasty hummus and veggie burgers. ☉ 8 am, Sat/Sun 9 am, ☉, ☼, ☾, ☉, \$
Nellie's Tea Shoppe (12606-11 Ave., 452-9429) Edmonton's best secret on the north side. Featuring home-made meals. Specializing in traditional English high tea and gourmet evening meals. ☉, ☼, ☾, ☉, \$
Unheardof Restaurant (9602-82 Ave., 432-0480) Over 1 years of operating a fine dining establishment in a newly renovated building. ☉, ☼, ☾, ☉, \$\$\$\$

EAST INDIAN

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking the best from the subcontinent with a great panoramic river valley view. ☉, ☼, ☾, ☉, \$

EUROPEAN

Continental Treat (105660-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. ☉, ☼, ☾, ☉, \$

FRENCH

Claude's On the River (9797 Jasper Ave., 429-2900) A legend in French cuisine. ☉, ☼, ☾, ☉, \$\$\$\$
The Crêperie (10220-103 St., 420-6656) Romantic ambience highlights the best in town. ☉, ☼, ☾, ☉, \$
Normand's (11639A-Jasper Ave., 482-2600) Fine cooking with a selection of wild game—Sunday brunch is excellent. ☉, ☼, ☾, ☉, \$
Plantiers Restaurant (10807-106 Ave., 990-1992) Elegantly informal French Cuisine from Provence. Sunday Brunch and lovely lunch romantic dinners. ☉, ☼, ☾, ☉, \$

GERMAN

Gasthaus (Strathcona, 8120-101 Ave., 433-5307) Hearty restaurant with the classic dishes. ☉, ☼, ☾, ☉, \$

GREEK

Syrtaki Greek Island Restaurant (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton. ☉, ☼, ☾, ☉, \$
Yannis Taverna Restaurant (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere that will entertain young and old. ☉, ☼, ☾, ☉, \$

ITALIAN

Bruno's Italian Restaurant (9914-89 Ave., 433-8161) Quiet, family-style dining and one of Edmonton's best-kept secrets. ☉, ☼, ☾, ☉, \$
Chianti (10501-82 Ave., 439-9829) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. ☉, ☼, ☾, ☉, \$
Fiore Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. ☉, ☼, ☾, ☉, \$
Frank's Place - Pacific Fish (10020-101A Ave., 422-0282) Situated 1/2 a block from Churchill Square and Summer Festival fun! An extensive Italian and seafood menu, friendly efficient service, and generous portions ensure a return visit. ☉, ☼, ☾, ☉, \$
Giovanni's Restaurant (10110-107 St., 426-2021) Delicious cuisine for a song—featuring Giovanni himself when he breaks into a heart-stopping aria. ☉, ☼, ☾, ☉, \$
Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh, imaginative dishes. ☉, ☼, ☾, ☉, \$
La Casa Ticino (8327-112 St., 432-7275) Located in a great old house just north of College Plaza, offers fine dishes. ☉, ☼, ☾, ☉, \$
Rigolotto's Cafe (10044 101A Ave., 429-0701) Italian/continental spot on River Howard Way. lunch, dinner or late snacks. ☉, ☼, ☾, ☉, \$
Sorrentino's (10644-91 St., 425-0960) In the heart of Uptown Italy.

serves delicious authentic Italian fare. ☺☺☺ \$5
The Old Spaghetti Factory (10220-103 St., 422-6088) Heaping plates of spaghetti served with their patented thick, tasty sauce. ☺, Fri/Sat ☺☺☺ \$5
 Tony Roma's (11730-Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. ☺☺☺ \$5
 Zenari's on 1st (10117-101 St., 425-6151) Humble, airy hangout with appetizing combinations of soup, sandwiches and pasta. ☺☺☺ \$5

JAPANESE

Furusato (10012-82 Ave., 439-1335) Cozy restaurant featuring a choice selection of meals from the Land of the Rising Sun. ☺☺☺ \$5
Mikado (10651-116 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. ☺☺☺ \$5
Osaka (10511-82 Ave., 944-1388) Good, affordable sushi and other authentic specialties on Whyte Ave. ☺☺☺ \$5

KOREAN

Bul-Go-Gi House (8813-92 St., 466-2330) Traditional eastern flavors expertly created just west of Bonnie Doon. ☺☺☺ \$5

MEXICAN

Julia's Barrio (10450-82 Ave., 431-7741) Hearty dishes in a trendy neighborhood, perfect for your next resto. ☺☺☺ \$5
Lone Star Cafe (11811 Jasper Ave., 488-4330) Canada's only authentic Texas restaurant. ☺☺☺ \$5

PASTRY

Pastel's Featuring Grabba Jabba 10665 Jasper Ave., 426-0105) Fresh pastry and excellent coffee. ☺☺☺ \$5

PIZZA

Funky Pickle (10441-82 Ave., 433-8865) Nicely tucked away on Whyte, offers tasty slices every time. Best Pizza Edmonton Journal, 1996, 97; Edmonton Journal 4-star rating. Take advantage of their free delivery. ☺☺☺ \$5
Miami Pizza (8424-109 St., 433-0733/433-0723) Edmonton's famous pizza since 1985, offers tasty home-made pizza with fresh ingredients. Dine in. Free Delivery, 15% off on ☺☺☺ \$5

Pharos Pizza (8708-109 St., 433-5205) World famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye, it's our specialty. We also offer small dishes for individuals. ☺☺☺, Fri/Sat ☺☺☺ \$5

SEAFOOD

Joey's (11521-104 Ave., 421-1071) Fish and chips galore—at an affordable price. ☺☺☺ \$5
Thomas' Fishermen's Grotto (9624-76 Ave., 433-3905) Award-winning restaurant serves all the pleasures of the sea from a quaint neighborhood location. ☺☺☺ \$5
Sir Winston's Authentic Fish & Chips (10415-51 Ave., 430-7170) The true taste of England's fresh battered cooking while you wait! ☺☺☺ \$5

THAI

Bua Thai Restaurant (10049-113 St., 482-2277) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton has already been compared with international standards by local and international visitors alike. 11 a.m.-10 p.m. Mon-Fri, 4 p.m.-10 p.m. Sat-Sun. ☺☺☺☺ (all days), \$\$\$
The King and I (8208-107 St., 433-2222) The King is back! Amazing selection of dishes—spicy and flavorful. Good enough for the Rolling Stones. ☺☺☺☺ Mon-Fri, \$\$\$
Krua Wilai Thai Restaurant (Stirling Pl., 994-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available. ☺☺☺☺ free after 6 p.m. ☺☺☺

UKRAINIAN

Pyrogy House (12510-118 Ave., 454-7880) Pyrogies and cabbage rolls—just like Baba used to make. ☺☺☺ \$5

VIETNAMESE

Bach Dang (7908-104 St., 448-0288) Vietnamese Noodle House. ☺☺☺☺ \$5
Oriental Noodle House (10718-101 St., 426-5068) Authentic Vietnamese food in a family oriented environment. ☺☺☺ \$5

ART GALLERIES — SHOWS OPENING/ EVENTS/HAPPENINGS

ALBERTA CRAFT COUNCIL GALLERY

10106-124 St., 468-6611, 488-5900
 A HOLIDAY CELEBRATION OF CRAFT Celebrating the multicultural nature of the holiday season in Canada we will be displaying craft created by over 200 craft producers. Nov. 1-Jan. 3

BEARCLAW GALLERY

10403-124 Street, 462-1204
 New small works on paper by Ojibwa artist David Morrisseau. Until Nov. 12.

EDMONTON ART GALLERY

The Art Rental and Sales Gallery, Brne Gallery, 2 Sir Winston Churchill Sq., 429-1232
NEW FOR '97: An exhibition of the work of new consignors. Until Nov. 22. Opening reception THU, Oct. 30, 5-8 PM

FAB GALLERY

U of A, 1-1 Fine Arts Bldg., 112 St. 89 Ave., 492-2081
IMPERIAL LEGACY: PAINTINGS OF YUHAN AIXINJUELOU: A nephew of the last emperor of China. Until Nov. 9. Opening reception THU, Oct. 30, 7-10 PM

THE FRINGE GALLERY

BSMT, 10516 Whyte Ave., 432-0240
CORNELIA'S ARK: Mixed media installation by Cornelia Ostrowski. Thru Nov.

MARCOU GALLERY

3rd Floor, 10215-112 St., 426-4180
QUILT: Installation with AIDS ribbons by artist Shelley Cowling. Fri. 30-Nov. 28. Opening reception THU, Oct. 30, 7:30 PM

LATITUDE 51

10137-104 St., 432-5353
 PART OF THE FABRIC. Ontario artist Marguerite Landard's two installations, *Substantial Dream and Threshold*, and *Part of the Fabric*, reflect concern for the environment and communities. Oct. 30-Feb. 7. Opening reception THU, Oct. 30 Artists talk, SAT, Nov. 1, 2 PM

MC MULLEN GALLERY

U of A Hospital, 8440-112 St., 492-4211
WOODWORKS: TEN EDMONTON SCULPTORS: Sculptures in wood by Ted Trusz, Robert Iverson, Bryce Onneck, Anek Podzinski, Tommie Galie, Darrell Colyer, Larry Andreoff, Michael Mott, Elbert Hall, and Sandra Bromley. Nov. 5-Dec. 31. Opening reception WED, Nov. 13, 7-9 PM

MORART INTERNATIONAL GALLERY

10660-105 St., 2nd fl., 426-7829
NORTH OF 60 ART SHOW: Prints, paintings and carvings in various media by Northern Aboriginal and Inuit artists. Nov. 3-9.

ORIGINAL ART GALLERY

22 Sir Winston Churchill Ave., St. Albert, 460-4324
FROM OUR HOUSE TO YOURS: All member show. Nov. 5-29. Opening reception, WED, Nov. 5, 7-9 PM

PROFILES GALLERY

110 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4310
BETWEEN SUN AND MOON: Paintings, water colors, drawings by Robert Sinclair, new work exploring Sinclair's current ideas. Nov. 5-22. Opening reception, WED, Nov. 5, 7-9 PM

DEMONSTRATION: by Robert Sinclair. Fri. Nov. 7, 2 PM
FREE LECTURE: by Robert Sinclair, THU, Nov. 13, 7:30-9:30 PM

SNAP PRINT GALLERY

10137-104, back of Latitude 53, 423-1492
MR. JONES: Blair Brennan, Daryl Rydman and Jim MacGregor. Oct. 30-Nov. 23. Opening reception, THU, Oct. 30, 8 PM

WEST END

12308 Jasper Ave., 488-4892
 New works by Allen Sapp, Nov. 1-14. Opening reception, SAT, Nov. 1, 1-4 PM

ZIEGLER-HUBER GALLERY

9860-90 Ave., 433-0388
 Saskatchewan painter Degen Lindner's very large and small oil works that evoke the beauty of the natural world. Nov. 1-Dec. 2. The artist will be in attendance at the opening reception, SAT, Nov. 1, 12-5 PM

ART GALLERIES

ARDEN GALLERY

215-6 Carnegie Dr., Campbell Business Park, St. Albert, 419-2676. <http://www.compusmarc.ca/cabozena/arden.htm>

CARTOON EXHIBITION: by Michael V. Tlaczky. ANGELO MARINO L.E.: Sports figures, prints.

ART GALLERY & PORTFOLIOS ONLINE <http://www.compusmarc.ca/cabozena/online.htm>

NATURE'S NATURE: Featuring inspirational photographic artworks by Pierre Joseph Parent. Until Oct. 31.

ARTISTICALLY SPEAKING STUDIO GALLERY & SCHOOL Cullingwood Sq., 6717-177 St., 487-6359

Paintings and sculptures by Jean Berne

THE ARTISTS MARKET PLACE Westmount Shopping Centre, 111 Ave. Grosz Rd., 908-0320

THE WESTMOUNT ART FAIR: More than 100 artists. Open daily. Until Nov. 2

ASH STREET GALLERY

913 Ash Street, Sherwood Park, 467-7356
ABSTRACTS & FLICKERING LIGHTS: Feature artists Ena Campbell, Rena Beer. Thru Oct

BENNY'S BAZILL

10460 Whyte Ave., 414-0007
 Works by Nancy Corrigan. Until Oct. 31

CITY HALL

1 Sir Winston Churchill Sq., City Room
THE 10TH ANNUAL EXHIBITION OF THE SCULPTORS' ASSOCIATION OF ALBERTA. Until Nov. 2

DIAMOND QUEEN GALLERY

10332-3124 St., 488-4445
JOE FAFARD—20TH ANNIVERSARY EXHIBITION: New work by sculptor Joe Fafard. The Douglas Uddell Gallery is proud to open this new exhibition 20 years to the day of his first show in Edmonton. Until Nov. 8

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq., 422-6223
FRANCISCO GOYA—THE DISASTERS OF WAR: Eighty prints, a series of etching-acquats express Goya's angry reaction to the frustrating and tragic events that took place during the Napoleonic invasion of Spain. 'til Nov. 9

NEW SCIENCE: A survey exhibition of Canadian and international contemporary art that explores the changing nature of scientific thought. Until Nov. 9

THE PEOPLE FOUNDATION GIFT: Permanent Collection Exhibition

CHILDREN'S GALLERY: DEAD DUCKS? THE STORY ON STILL LIFE: Things that kids can use to explore and create still life. Until Jan. 4

ELECTRUM DESIGN STUDIO

12419 Stony Plain Road, 482-1402
FROM THE DUST OF THE EARTH: New figure drawings by E. Ross Bradley. Raku & wood fired porcelain by Bibi Clement. Until Nov. 12

FOYER GALLERY

Stanley A. Milner Public Library, Edmonton Room, 7 Sir Winston Churchill Sq., 450-8862
 Featured artist Jane Ash Poitras.

THE FRINGE GALLERY

BSMT, 10516 Whyte Ave., 432-0240
A QUIET YEAR IN THE SUBURBS: Drawings on paper by Garth Moore. 'til Oct 31

THE FRONT

12312 Jasper Ave., 488-2952
 Paintings by Marlene Cox Bishop. Until Nov. 1

GALLERY DE JONGE

27022A Hwy 16, Spruce Grove, 962-9505
 Group exhibition, gallery artists

GALERIE WOLTJEN

<http://www.woltjenart.ca>
 Exhibit on the Internet's World Wide Web.

GIORDANO GALLERY

208 Empire Bldg., 10080 Jasper Ave., 429-5066
FALL EXHIBITION: Featuring gallery artists: Barbara Ballache, Anne Billy, David Bolduc, Sylvie Bouchard, James R. Clare, Adele Duck, et al. Until Nov. 15

IME GALLERY

10624-82 Ave., 433-6834
 New water colors by Katy Morris. 'til Oct. 30

INDIGO PRINT AND PAPERWORKS 12214 Jasper Ave., 452-2208

BRILIO "PANDY" AVIADO—PIPILO PRINTMAKER: Recent works inspired by collaborative work with other Asian artists by his travels to exhibitions and from images of his homeland. Intaglio hand-colored. Thru Oct.

INNO A&I

Bonnie Doon Shopping Centre, 914-3911
 Featuring nine local designers.

KAPPA GALLERY I

7510-82 Ave., 944-9497
 New works by Wei T. Wong, Meta Ranger, Willie Wong and Helena Ball.

MARFESTO—EVLUTION SCOUTIN

10413-102 St., 423-7901
DOCUMENTING ALBERTA: SURCULTURES: An exhibit of photography by students of the 96/97 NAIT Photography Program. Until Nov. 22

MISERICORDIA HEALTH CENTRE

16940-87 Ave., 484-8811, ext. 6475
FLOWER ESCAPE: Water colors by Cindy Barratt. Until Nov. 5

MORTART CONSERVATORY

9626-96A St., 496-8755
 Chrysanthemum by Diane Guy.

OPPERTSHAUSER

5411-51 St., Stony Plain, 963-2777
 Steve Mitts, Judy Hamilton, Paintings: Tim & Cheryl Jensen, Bill Bisset, Tannis Bisset, Stained Glass, Devonian Botanic Gardens Crafters Association. Mixed Media. Oct. 30-Dec. 23 ANGELS: Christmas Show & Sale, SUN, Nov. 2, 1-4 PM

Gallery Restaurant
 Ruth Secunda, acrylic paintings. 'til Nov. 16.

ORIGINAL ART GALLERY

Grandin Mall, 22 Sir Winston Churchill Ave., St. Albert, 460-4324

ALTIMUM ODYSSEY: All Member Show - St. Albert Painters' Guild. Until Nov. 1

PLANET HIE CYBER CAFE

201, 10442 82 Ave., 433-9730, <http://www.compusmarc.ca/cabozena>
 Art Exhibition, works by Michael V. Tlaczky

PROFILES GALLERY

110 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4310
THE COYOTES—MAKING TRACKS: Members of the Coyotes respond to the tide and theme, *Making Tracks*. Until Nov. 1

PROFILES YOUTH GALLERY

Arden Theatre, St. Albert Place, 5 St. Anne St., St. Albert
 High School Art exhibit.

PROVINCIAL MUSEUM OF ALBERTA

Orientation Gallery/12845-102 Ave., 453-9131
CROSSROADS PHOTOGRAPHIC SOCIETY: Highlights from the Society over the last year. Until Nov. 3

BOWLES AND COMPANY LTD.

Coopers & Lybrand Tower, 18R, 10130-103 St., 433-4455

7TH ANNUAL CANADIAN GLASS SHOW: Featuring the artworks of 68 Canadian glass artists. Until Dec. 23

Coopers & Lybrand Tower, Mezz. Level, 10130-103 St., 426-4055
 Works by Greg Swainson, Angela Grootelaar and Elaine Tweedy, and Fiona Portwood

Oxford Tower, 10235-101 St
 Acrylics by John Freeman

Westin Hotel, The Pradera, 10135-100 St
 Paintings by Audrey Plannmuller

SCOTT GALLERY

10411-124 St., 488-3619
LESLIE POOLE—NEW DIRECTIONS: An exhibition of urban landscape, portrait, floral and still life paintings. Until Nov. 5

SPECIAL T-GALLERY

284 Saddleback Rd., 437-1192
 Edmonton and Ukraine landscapes in acrylic by Stefan Melnechenko. 'til Nov. 5

STATHINIA PLACE ART GALLERY 10831 University Ave., 433-5807
 Water colors by Bruce Clarkson. 'til Nov. 6

TAP WINDGOS GALLERY 139-15333 Castle Downs Rd., Lake Beaumont Park, 413-0147
 Featuring Song Birds by Gina Christofferson and water colors by Jim Sha

WAKUWAKU

10444-134 St., 452-0286
 Recent figurative paintings by Sam Lam based on fragments of classical sculpture. Until Nov. 1

WEST END

12308 Jasper Ave., 488-4892
PRAIRIE MEMORIES: Works by artist Len Gibbs. All works are featured in Robert Collin's recently released book, *Butter Down The Well*. Until Oct. 30

CRAFT SHOWS

THE NEW LARSEN CRAFT SHOW & SALE
 Shaw Convention Centre, 988-8914
 Nov. 5-9

OWICAT ARTS AND CRAFTS MUSEUM 10825-97 St. St. Joseph's Cathedral
 Group on the Ukrainian Settlement in Western Canada. Ukrainian Catholic women's League of Canada

WILD MOOSE CHRISTMAS CRAFT SHOW Edmonton Inn, 11830 Kingsway Ave., 457-9349
 Over 50 booths of quality crafts and gifts. SAT, Nov. 8, 10 AM-6 PM

DANCE

ALBERTA BALLET

Jubilee Auditorium, 447-6812, 424-5278
FRI 31-SAT 1: The Group of Seven by the Group of Three, Alberta Ballet performs the ESO.

UKRAIN WEDS DANCE John L. Haar Theatre, Jasper Place Campus, G.M.C.C., 10045-155 St., 497-4416
 FRI, Nov. 7: Our Brief Eternity by Vancouver's Holy Body Tattoo. 8 PM.

DISPLAYS/MUSEUMS

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 453-1078
 Aircraft on display and under restoration. Civil and military aviation history.

ALBERTA RAILWAY MUSEUM 24215-34 St., 472-6229
 Housed in the railway station built at St. Albert in 1909.

UNIQUE FEEL SPECIAL COLLECTIONS LIBRARY 87 Rutherford South, U of A, 492-7928
SHE WIELDS A PEN: An exhibition of women's literary history. Features books covering four centuries, a selection of artists' bookworks. Thru to Dec.

CANADA'S AVIATION HALL OF FAME Reynolds Alberta Museum, Hwy 13, 361-1351
 A tribute to the people who pioneered and advanced aviation in Canada. Open year-round.

60's & Go-Go. Until Jan. 18

EDMONTON PUBLIC SCHOOLS ARCHIVES & MUSEUM McKay Ave Sch., 10425-99 Ave., 422-1970

THE EDMONTON SCHOOLBOYS BAND (1936-1969)

EDMONTON SPACE & SCIENCE CENTRE 451-3344

IMAX Theatre: Margaret Zender Star Theatre. Exhibit Galleries, live science demonstrations

JOHN JANZEN NATURE CENTRE Fort Edmonton Park, Fox Dr. Whitemud Dr., 496-2939

BIRDS OF A FEATHER: From the Canadian, Museum of Nature in Ottawa, an interactive exhibit. Until Jan. 4, 1998

Highlights

Listings are FREE • VUE Fax: 426-2889 • Deadline 3:00 pm Friday

THU OCTOBER 30

GREAT BIG SEA IN CONCERT
 Shaw Conference Centre, 9797 Jasper Ave., 451-8000

Ready to play Play for you
 Time: 8pm;
 Tix: \$20

FRI OCTOBER 31

USE WEEKLY WISHES EVERYONE A SAFE AND HAPPY HALLOWEEN
 CHECK OUR LISTINGS FOR ALL THE HOTTEST PARTIES

6TH ANNUAL NEW MUSIC FESTIVAL

Mustart Hall, Alberta College, 10050 Macdonald Drive, 434-4521

Strings in concert
 Time: 8pm;
 Tix: Adults \$10; Seniors/students/kids \$5;
 Festival Pass: Adults \$30; Seniors/students/kids \$20

ALBERTA BALLET PRESENTS THE GROUP OF SEVEN BY THE GROUP OF THREE

Jubilee Auditorium, 445-87 Ave., 460-8000
 A ballet inspired by Canada's most famous painters

JOHN WALTER MUSEUM

Kinsmen Park, 1901 House, Waterdale Hill, 496-2966

THU 30: Halloween Howl, 6:30-8:30 PM

SUN 2: Quilting

LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE

N. Legislature Grounds, pdwy, 422-3982

Visit Alberta's premier architectural attraction.

MUTANT CONSERVATORY

9626-96A St, 496-8755

A JAPANESE GARDEN: Until Nov. 23.

OLD STRATHCONA MODEL AND TOY MUSEUM

8603-104 St, 433-4512

Paper replicas of historic sites, ships, planes, trains, birds.

PROVINCIAL MUSEUM OF ALBERTA

12845-102 Ave, 453-9131

Dig Up Science Circle: For young families. Weekends, 1-4 PM.

REYNOLDS-ALBERTA MUSEUM

Wesakwini, Highway 13, 1-800-661-4726.

Bicycles, cars, farm equipment... reflections of Alberta's transportation history. Open daily.

RUTHERFORD HOUSE

11153 Saskatchewan Dr, 427-3995

Costumed interpreters recreate daily household activities. Open Tue-Sun.

FRI 31-SAT 1: Dial "R" for Murder Interpretive Dinner Theatre

THE STRATHCONA COUNTY HERITAGE MUSEUM

913 Ash Street, Sherwood Park

THE DAIRY FARM: When Strathcona was Alberta's Leader. Thru Oct.

THE TELEPHONE HISTORICAL CENTRE

10437-83 Ave, 441-2077

Set in the original Old Strathcona Telephone Exchange Building (1912).

VALLEY 100

13315 Buena Vista Rd, 496-6911

Combining the fun of nursery rhymes with the beauty of animals. 9:30AM-6PM

LECTURES/MEETINGS**ASSOCIATION FOR SAFE ALTERNATIVES IN CHILDREN**

9924-106 St, Rm 203, 465-2834

Childbirth Film & Information Night, THU, Nov. 6, 7:30 PM. *Pre-register

BOYS & GIRLS CLUBS

Six Locations, 483-5599

weekly: Parent Talk-Talking to Your Children

GAY MEN & RELATIONSHIPS

910-3050

every MON evening: Relationships with family, friends & love: Group for gay men, gay/lesbian facilitators

THE STRATHCONA COUNTY HERITAGE MUSEUM

U of A Campus

FREE LECTURE: Michael Langham, director of Othello, will speak on producing Shakespeare, MON, Nov. 3, 8 PM

VISUAL LINKS

200, 5041 Calgary Trail N, 413-3197

Meetings every WED's, 7:30-8:30 PM. *How to make money on the Internet

WARD MEETING

Ingleswood Community League, 12515-116 Ave., 496-8200

THU 30: Ward 2: Mayor Smith, Councillor Bolstad and Councillor Rosenberg.

M.E. LaZerte High School, Lecture Theatre, 6804-144 Ave., 496-8200

TUE 4: Open House: 7:30-8:15 PM; Structured Question & Answer Period: 8:15-9:30 PM.

LITERARY EVENTS**CANADIAN AUTHORS ASSOCIATION**

496, 112 Ave, U of A Education South Bldg, 10 Fl. Lounge, 439-0581

FRI 31: TALES members, Gail deVos, Marie Anne McLean, Merle Harris stories from Ghostwise: A Book of Midnight Stories, 8:30 PM.

CHAPTERS

West Side

FRI 31: Barbara Smith Ghost Stories of Alberta: More Ghost Stories of Alberta, reading 4:30-6 PM. (Not suitable for children under 6.)

SUN 2: Robert Adams Stump Farm Reading (adult non-fiction, local Alberta stories) 11 AM-1 PM.

MON 3: Children's Book Buying Round Table: 7-8 PM.

TUE 4: Kevin Major House of Wonders Sonnet: Hold Fast (among other Young Adult titles) Reading 7-8 PM.

FRI 7: Monica Hughes Faces of Fear, Seven Magpies, (Young Adult) Reading 7-8 PM.

3227 Calgary Trail South, 431-9694

FRI 31: A "scary" story time for adults with Edmonton author Barbara Smith who will share tales from her book, Ghost Stories of Alberta: Meet Barbara by the fireplace, 7-8 PM.

SAT 1-SAT 8: Celebrate Canadian Children's Book Week with Edmonton authors who will read from their books in the My Books section

SUN 2: Pauline LeBel, Song Spinner 2 PM

MON 3: Kevin Major House of the Wooden Santos, 7 PM

WED 4: Books for Young Readers Club for Parents, Teachers and Caregivers, 8 PM

THU 6: Tolowa Mollel Rhinos for Lunch and Elephants for Supper, 7 PM.

JOHN WALTER MUSEUM

Kinsmen Park, 9100 Waterdale Hill, 496-2966

MISTY ON WHYTE

04588-82 Ave, 413-3512

every SUN: Open Stage Poetry and Prose

SOUTHWAY LIBRARY

Southgate Shopping Centre, 496-1822

every 3rd THU, 7:30 PM

every 4th WED, 7:30 PM

STROLL OF POETS

City Hall Heritage Rm, Main Fl, SE corner, 424-6746

TUE 4: Host Donald Butler

THE STRATHCONA COUNTY HERITAGE MUSEUM

U of A Campus, 492-4642

THU 30: Reading event, Carol Shields, 7:30 PM

SPECIAL EVENTS**ADVENTURES WITH ART**

Downtown, Londonderry Mall (SUN, Nov. 2)

Until SUN 2: A celebration of the Arts in Edmonton.

Eaton Centre Food Court, 454-8576

FRI 31: Mystery Theatre, performed by students from Ross Sheppard High School. 1:30-2:30 PM.

Londonderry Mall

SUN 2: The German Male Choir: Leidenkrantz, 1 PM.

Italian Jr. Appennini Dancers, 1:30 PM;

Balada Romanian Folk Dancers, 2 PM;

Da Camera Singers, 2:30;

Edmonton Contemporary Dancers, 3 PM.

The Lynne Singers, 3:30 PM;

Novi Musica Orchestra, 4 PM.

ALLEY KAT BREWING COMPANY

9929-69 Ave, 436-8922

Visit Edmonton's smallest micro brewery. see how Alley Kats award winning craft beers are brewed, taste Alley Kats' all natural beer. THU-FRI, 2-4 pm or call for a guided tour.

THE ARTS DISTRICT

Edmonton Art Gallery, 422-6223

THU 30: Tea and Tour for seniors

CANADA CATER WITH 'IT

Francis Winspear Centre

WED 5: Helping Albertans Achieve "Self-Reliance" 9-11 am-6 pm.

ECO CITY

Orange Hall, Old Strathcona, 10335-84 Ave., 429-3659

Auction Fundraiser: artwork, crafts, clothing, books, CDs, shoes, sporting goods, toys, collectibles and more. SAT, Nov. 8.

THE MONSTER MASH

Royal Gardens Community League Bldg, 4030-117 St, 424-3040

FRI 31: Halloween DJ, refreshments, Witch's Brew, dress in a costume, 7-10 PM, pre-register.

DETROIT FEST '97

Edmonton Convention Centre, 421-9797

SAT 1: Dinner, dessert, rocka party music and then after midnight Rocktoberfest returns with Trooper.

SPORT EVENTS**FOOTBALL**

Edmonton Eskimos, Commonwealth Stadium, 448-ESKS

SUN 2: Eskimos, Semifinal

HOCKEY**EDMONTON OILERS**

Edmonton Coliseum, 414-4650

HORSE RACING

Northlands, 471-7379

MON > SUN: Simulcast racing

FRI 31: Harness Racing, 6:30 Spectum

SUN 2, SAT 1: Northlands Harness Racing, 1:30 PM.

THEATRE**ALL I WANT IS A HOUSE TO HANITY**

Rutherford House, 1153 Saskatchewan Dr., 422-2697

Dial "R" for Murder Interpretive Dinner Theatre, Oct. 31 & Nov. 1.

ALWAYS... PATSY CLINE

Citadel, Shochor Theatre, 9828-101A Ave., 425-1820

This musical tells the true story of the friendship between country star Patsy Cline and the Texas divorcee Louise Seger. Until Nov. 2.

ASENIC AND OLD LACE

Concordia Auditorium, 7128 Ada Boulevard, 479-8481

By Joseph Kesselring. Presented by Concordia University College Drama Department. Directed by Caroline Howarth. A macabre comedy. Oct. 30-Nov. 2.

THE BALTIMORE WALTZ

Varscona Theatre, 10329-83 Ave, 433-3399

Presented by Shadow Theatre, featuring John Sproule and Coralle Cairns. A dying woman takes her brother on a European tour in search of one last opportunity for romance and adventure. Nov. 8-30.

CASH ON DELIVERY

Mayfield Dinner Theatre, 16615-109 Ave, 483-4051

Written by Michael Cooney. Eric Swann lost his job two years ago, but was afraid to tell his wife. Until he was able to find another job, he decided to run a scam of the Dept. of Social Services. Until Nov. 9.

CUELESS

Celebration Dinner Theatre, Neighborhood Inn, 13103 Fort Rd., 448-9339

Six invitations. Five Motives. Four weapons. Three laughs a minute. "Two" many songs to count and One... murder. Who done it? Until Nov. 2.

DREAMING OF THE PROM

Jubilations Dinner Theatre, W.E.M., 484-2424

The proms of the 50s are the most magical of the year. We follow some young ladies as they prepare for their special evening. Nov. 16.

DIX-HAUTE

Varscona Theatre, 10329-83 Ave, 433-3399

The Live Improvised Soap Opera. Season number seven. It's the Golden Age of Hollywood... Join the gang at Sibling Brothers' Studios for a soapy season of glamour and lust in Cinemascope and Technicolor and Stereophonic Sound. Every MON night @ 8 PM.

KEOS FAVORITE

Knox-Metropolitan United Church, 8307-109 St., 440-6661

Off The Fence Theatrical Society presents Neil Simon's hilarious adaptation of the story of Job. A man's faith is tested as his life slowly disintegrates around him. WED, Nov. 5, Theatre only, 8 PM; THU, Nov. 6, FRI, Nov. 7, SAT, Nov. 8: Dinner Theatre 1:00 PM.

GUEST DIRECTED ONE ACTS

Victoria School Performance Lab, (Kingsway Ave Entrance), 426-3010

Local theatre professionals have collaborated with students from Victoria School to present an evening of four one act plays. THU 30, 4 PM & 7 PM.

THE DANUBE

By Marie Irene Fornes. Directed by D.D. Kugler. A young American man visiting Budapest, meets a young Hungarian woman, her father and her fathers friends.

The 15 sparse scenes, depict simultaneously blossoming romance and mysterious physical deterioration. THU, Oct. 30, 7 PM.

THE ACTOR'S NIGHTMARE

By Christopher Durang. Directed by Ron Jenkins. George Spelvin, a young actor, accounts to a suddenly thrust into four plays of conflicting styles. After entering this theatre he realizes he does not know any of his lines, or why he is there for that matter. The lines between dreams and reality are crossed in this play. THU, Oct. 30, 4 PM.

WASP

By Vanessa Porteous. 'Son' summons a spaceman and puts up a building so he can buy a bike. 'Sis' sees herself as a 'near virgin' Madonna, flying up to heaven in a bed dress. 'Mom's' imaginary voices turn them all into a picture perfect British family. And 'Dad', proud of his golf game, his green lawn, and his \$17,000 of savings, learns the Logic of the Lie... THU, Oct. 30, 4 PM.

SURPRISE, SURPRISE

By Michel Tremblay. Directed by Marie Gynane-Willis. Laurette and Jeannine are planning a birthday party for Madeleine—but which Madeleine? And which Madeleine is now going out with Gaston? THU, Oct. 30, 7 PM.

JAM '97

8529-103 St, 431-1750

A new festival, all about collaboration, performed by the Catalyst company of actors. Three teams of Edmonton-based artists will create three new half-hour pieces. Showmen by Ron Jenkins and Dave Clarke. In Passing by Jane Heather, Valerie Shanz and Don Bouzke; Longing by Manon Beaudoin and Binifer Kaspacia. Nov. 5-9.

JOHNNY & POKI VARIETY HOUR

Varscona Theatre, 10329-83 Ave, 433-3399

Johnny Reno welcomes Poki Schnadt back from London. Every SAT night @ 11 PM.

LIFE SKILLS

Roxy Theatre, 10708-124 St, 453-2440

Theatre Network, by David King. When I feels like it's been Monday all week. Nov. 30

THE OLD BOYS CLUB

Roxy Theatre, 10708-124 St, 477-5955

Presented by Workshop West Theatre. Written by Marty Chan. This dark comedy follows the career of a politician who tries to get away with murder, and takes a swipe at excuses such as "Who told you I would scrap the GST". Until Nov. 2. Come dressed-up as your favorite politician and receive 50% off, Halloween night, FRI Oct. 31, ONLY.

OTHELLO

The Citadel, McLab Stage, 9828-101A Ave, 425-1820

A great Moorish General is betrayed by his soldiers and felled by the jealousy of his young wife, Desdemona. Oct. 25-Nov. 16.

FREE LECTURE: Michael Langham,

director of Othello, will speak on producing Shakespeare, MON, Nov. 3, 8 PM.

SALTY TOWNS

Celebration Dinner Theatre, Neighborhood Inn, 13103 Fort Rd., 448-9339

Not just tempt your taste buds with this delectable tale of hotel happenings gone hysterically haywire, pull up a chair and dig in, to "Salty Towns". The marvelous musical mania that will have you "checking in" for more. Nov. 7-Jan. 11.

SHAKESPEARE AND THE INDIANS

Kasta Theatre, lower level, Jubilee Auditorium, 11455-87 Ave., 432-9483

Presented by Stage Polaris, Professional Family Theatre. By Dale Wasserman. A magical musical quest across time. Indian culture and the works of Shakespeare combine to create the socio-cultural background of this musical. Until Nov. 9.

THEATRESPORTS

10329-83 Ave, 448-0695

Rapid Fire Theatre, Theatrespports' world class show design, lighting and tech! A series of award winning and approved shows show every THU, 8-11 PM.

WINGS

Horizon Stage, 962-8995

Emily Sulmon is hauntingly suspended between life and death after suffering the life-shattering experience of a stroke. The audience is taken on a journey that begins with the terrifying recognition that life as she knows it is slipping away. Nov. 6-8.

WHIPLASH

Varscona Theatre, 10329-83 Ave, 433-3399

Tiatro la Quindicina presents Stewart Lemoine's new play, an adaptation of his 1988 hit musical Hotscotch Holiday.

crewball comedy at its best starring Sherri Somerville, Jeff Haslam, Andrea House, Amy Berger, Kevin Krucklych and Julien Arnold. Until Nov. 8.

WORK-IN-PROGRESS (WIP) NIGHT

Waterdale Playhouse, 10322-83 Ave, 439-2845

Guest director: Dave Clarke, actor, writer, musician. Performers and audience welcome. The WIP gives actors and other performers a chance to try out pieces they are preparing for performance and get comments from a guest director and audience. Actors: phone Marg Shone, 439-4125 to book a performance spot. FRI, Nov. 14, 10 PM.

YUK YUKS

Bourbon Street, WEM, 481-9857

Varsity Night every WED.

VARIETY**RAYON CENTRE**

Lower level, 103 St, 103 Ave

WED 4: Rope 'Em and Ride 'Em: to raise funds for the Little Bits Riding Club for the Disabled, a group dedicated to providing opportunity for disabled children to discover and enjoy horseback riding. SAT, Nov. 8, 10 AM-4 PM.

JASPER PLACE LIBRARY

9010-156 Street, 496-1810

THU 30, 6, 13: Films for the retired & semi-retired.

LESSARD LIBRARY

6104-172 Street, 496-1871

every WED: Chess Night! all ages, 7 PM

every TUE: Magic, The Gathering, all ages, 7 PM

RED'S

WEM, 481-6420

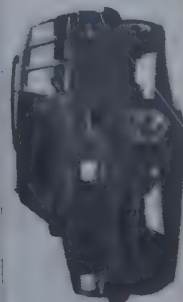
every THU: Ladies Night every FRI: Atomic Improv

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Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be published, except by mistake. Free ads will not be taken over the phone. Free ads will run for two weeks, if you require an ad to be renewed or cancelled please phone or fax the Classified department.

Please, fax your ad to 426-2889, or drop it off at the Empire Building, 307, 10080 Jasper Avenue. Deadline is 3:00 PM the Monday before publication. Placement will depend upon available space.

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Wanted contributors. Poetry (60 or more), Fiction (4000 words or less), and Cartoons, for new fiction magazine. Inquire and submit to: nfjmagazine@web.com or 103-33-108 St. Edmonton T5J 1L1

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Actress/writer required, with film experience. Call 426-1111

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CALL FOR SUBMISSIONS: ERRATA #22 Now accepting errata and ART Deadline for #2 Dec. 1, 1997. Call 424-0734 for specs.

na1008

CALL FOR ART. An art exhibit is being planned for artists on low income. (Includes individuals on social assistance, welfare, disability pensions, unemployment insurance, AISH, under-employed.) Exhibit runs Dec. 18-21 in the Old Strathcona Arts Bn. An opportunity to raise awareness of poverty issues. Phone for more info 414-0702

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Wanted French friend for conversation. Call 433-8534

na1008-23

Looking for artists and models interested in life drawing or sculpting for Monday evenings. Ph. 421-7755

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CALL FOR SUBMISSIONS: Curated winter exhibition at Harcourt Gallery. Send 2 slides to "EDMONTON 2000" c/o Harcourt House Gallery, 10215-112 St. "5K 1M7 by Oct. 31, 1997

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NEEDED. Musicians, Composers & the industry Skilled: forming Co-operative/Consortium to aggressively record & market Alberta Talent to the World. Phone 457-3099 with name & phone number

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Call for entry. Artists interested in showing their artworks in ART Gallery and Portfolios Online are invited to send in for jurying: 2-5 slides of their artworks, artists statement/biography (optional), and a S.A.S.E. before Nov. 1, 97 to PJP Photo, #1207 9917-110 St. Edmonton, T5K 2M4. See <http://www.computerart.ca/capartent> for more info

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Acoustic guitar player (slide, fingerstyle) looking to play/start band with others. Influences Palace, Charley Patton, Tom Waits, Beck. Ph. Andrew 459-6373

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Mature female musicians needed for jamming/recording original material (rock, blues & jazz). Call evenings 662-4217. (local from Edm.)

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Christian folk/Celtic singer looking for acoustic/electric guitar player. Travel may be involved. Call Brandy at 435-2765

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Guitarist/vocalist, mid 30s looking for other musicians to jam with and possibly start a band. Influences are Bruce Coburn, Neil Young, Lyle Lovett and Tom Waits. Call Mark 478-3547

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Bass Player for original rock 4-piece. Edmonton based. Serious calls only. 941-2419, ask for Corby.

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Wanted mature experienced work. Call Connie 489-0883.

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27 yr. old guitar (and bass) player wants to collaborate with someone with a sampler who enjoys similar musical tastes. My influences include Radiohead, Tea Party, U2, Garbage, Porcupine, Jane's Addiction. Call Jeff at 430-0661 or Andy Kobi at mail.planet.eon.net

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Musical female looking for other musical female(s) to jam and have fun. Own instruments. A must. No serious words/pies. Call 451-2924 at Midnight only

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FAT BASTARD needs bass player/sax call 431-2572 or 439-0001

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Old guy wanted!! Keyboard player with vocals for classic/oldies rock band. Let's have fun and gig! Leave message 462-9116

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Amateur musicians wanted! We can make such beautiful music together. Interested? Contact Cosmopolitan Music Society at 432-5533 for more info

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Edge & Larry need Adam & Bonol (17-20) No talent/skill/ experience necessary. We jam for fun - no gigging. Deven 968-6354

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Hard rock band needs lead singer, influences Led Zeppelin, Rush, Ozzy, Aerosmith, White Snake etc. Have PA & rehearsal space. Call 474-0671

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Original band needs vocalist. Main influence Metallica. 436-5537.

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Wanted drummer for Van Halen Tribute. Call Kelly 421-9967

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Newfoundland/Celtic Folk Band looking for good natured sober bass & keyboard players, male or female. Must be professional, experienced and drug free. Call 475-1330.

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Mature female singer to be part of a nostalgia musical review. Must have experience in pop, country, R & B, and rock. Good attitude essential. Call Chris 461-7788.

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Come Join Our Band! Grant MacEwan Community College's Arts Outreach is urgently seeking one/many players & a few trombone players to join the Tuesday & Wednesday night Big Bands. For more info call Brandy at Arts Outreach at 497-4303

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CR-1916 / STUDIO69

MUSIC EVENTS

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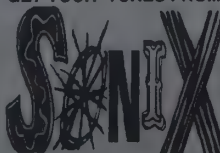
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Capital Health Home Care. Call Volunteer services 15 at 413-7598.

CR/1023

The Uptown Folk Club requires a volunteer Secretary to do
clerical tasks, keeping minutes, desktop publishing and assisting
with correspondence. Applicant should be willing to sit at a board
member. For info please call 462-0463.

CR/1009

WOMEN IN TRADES PROGRAM INTERESTED IN
PROMOTING? WOMEN IN NON-TRADITIONAL CAREERS
IN TRADES & TECHNOLOGY FIELDS? EMPLOYMENT
DEVELOPMENT SERVICES is currently recruiting volunteers
to its on-site Board. Directors. Call 488-2760 for more information.

CR/1016

WANT TO GET SOME REALLY IMPORTANT PHONE

Call 424-3545
The Distress Lines answers over 2,500 calls a month from people in
need, and we need your help to ensure those calls get
answered. If you can provide 4 hours a week, we'll provide
excellent training and a very rewarding experience. Our next
training starts in November. For more information call
The Support Network 482-0198.

CR/1016-1106

Volunteers are required for a variety of planning and organizational
positions for the YMCA of Edmonton's Tribute to Women of
Distinction Awards. Interested volunteers should contact the
YMCA of Edmonton prior to Nov. 14, 1997. Call Polly Mah at
423-9922 ext. 237.

CR/1016-1114

Support our education system. The Edmonton
YMCA Enterprise Centre has volunteer positions in programs
for youth in and out of school. There is a flexible weekly daytime
schedule and some weekend and evening opportunities. Selection
interview and screening process applies to all applicants and 21
hours of training is provided. Contact Jim at 425-1991.

CR/1016

Make a world of difference by volunteering only 2-3 hrs a
week with a family in need. Call Annik Morneau, Alberta
Family & Social Services. 431-6745.

CR/1024

Boys' and Girls' Clubs of Edmonton 1997 Fall Recruitment
Campaign. Volunteer with Boys' & Girls' Clubs of Edmonton.
Programs involve sports, outdoors, arts and crafts, music, reading,
nutrition, cooking and life skills. For information phone: 422-6038

CR/1017

FIRST NIGHT FESTIVAL SEEKING VOLUNTEERS!

To assist with the festival's pre-fest and on-site activities. Any
interested persons are asked to call Carolyn at 448-9200.
Available positions include active leaders, prop builders, painters,
information booth attendants, costumed characters, and more.

CR/1021-1231

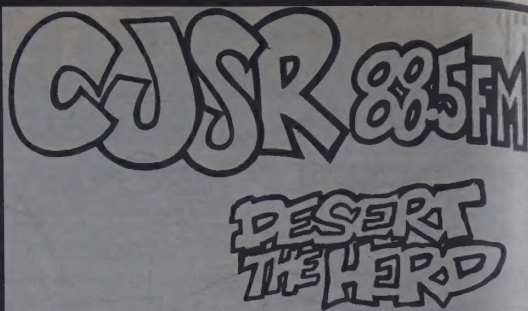
BEANABASSAUBHUNG CANADA: Newcomers to Canada
need help integrating into our community. Help them with their
English, learning the transportation system, shopping for food and
clothing. In return you will learn about another culture. Customs,
Traditions, and Language. Join the Host Friendship Program
and enjoy a cultural exchange.

Call the Host Program at 424-3545.

CR/1024

Toxic waste in your backyard? For information and advice, Call
ENVIROLINE: 413-6930 providing answers to all your
environmental questions! Household hazardous waste,
environmental lifestyle tips, alternatives to pesticides
and much much more! Presented by the Toxic Watch
Society with the generous support of the Alberta Ecotrust
Foundation.

CR/0821



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OCT. 31 - NOV. 9,
1997

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CJSR FM88

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CAST LOOKS

The Catalyst Theatre kicked off its singer-songwriter series last weekend with appearances by Al Brant (below), Kerri Anderson and Steven Ray Johnson (right). The series' purpose is to highlight the talent of local musicians, whose talent might otherwise be lost in the midst of larger touring acts.

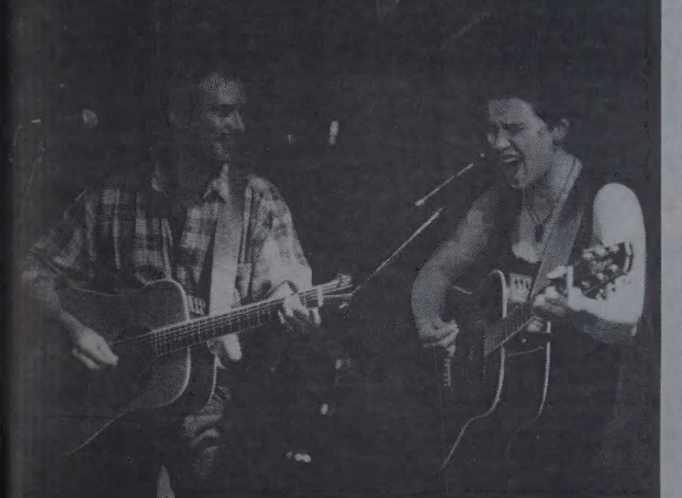


Photo: David Williamson

REAL-LIFE TELEPERSONALS PRESENTS: "Why I finally called Telepersonals"

HE SAID

"When my friend told me to try Telepersonals, I thought he was nuts!

Then I asked him for the phone number. Hey, I'll try anything once. I had just finished a 5 year relationship and I was on my own, working the craziest hours. And since I'm not into the bar scene, I sure wasn't finding many dates. However, I did through Telepersonals. It's amazing what you can tell by someone's voice ad. And that's how I first got hooked on the system... in a nutshell...

Matthew Rueffer - 22,
working professional, moustache
cultivator and 100% certified
Telepersonals user.

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- Free to browse 1,000's of ads and record your own
- Call and connect with others on-line now
- Absolutely free for women

MC does not pre-screen its callers and assumes no liability when meeting with someone through its service. Be 18 years of age or older only. *Free to call. Long distance charges may apply outside the Edmonton area.

REAL LIFE Telepersonals®

PRESENTS: "THIS WEEK'S TOP ADS"

Women seeking Men

I name is Tammy. I'm an attractive female, 25 yrs. old, 4'10" tall, with freckles, long, wavy, dark brown hair & brown eyes. I've a wide variety of interests including: pool, dancing, & meeting new people. If you're interested, get back to me. Box 6225.

I am 40 yrs. old, 5'5" tall, 150 lbs., with brown hair & brown eyes. I'm active, employed & easygoing. I'm looking for a family man to share pillow talk & cuddle up to. I'd like to share secrets & private jokes. What do people say about me? She's a nice lady. If you're interested, give me a call. Box 9733.

I am 19 yrs. old, with dirty blonde hair & blue eyes. I like relaxing at home with movies. If you're interested, get back to me. Box 6323.

I am 5' tall, 120 lbs., fit, with brown hair & brown eyes. If you'd like to know more about me, get back to me. Box 4267.

I believe that love is about forgetting yourself & giving whole heartedly to someone else. Only a unique person can offer this & only a unique person can accept it. If you can honestly say that you're an individual, someone who grows & learn & never stops evolving, then you're the person I'm looking for. I'm a wife & my life is devoted to him. I'm in constant transition because I force myself to be with me you will never be bored. Would you like to be part of this intensity? Leave me a message. Box 6622.

I am your average Canadian female, 27 yrs. old, divorced. I'm intelligent & employed. I'm looking for the average Canadian male, 5'9"-6' tall, in reasonably good shape, 25-40 yrs. old, passionate, responsive & kind. Are you looking for someone who might be willing to spend the rest of their life with you & willing to take the time to find out who that person is? I want to talk to you. Box 4866.

My name is Henrietta. I'm a slim, blue-eyed blonde, in my early 40's. I enjoy documentaries, long walks, & going for coffee & dessert. I'm looking for a friend with religion, who's never been married & has no dependents. If any of this sounds interesting, leave me a message. Box 1140.

This is Kimberly. I'm 19 yrs. old, 5'8" tall, 115 lbs., with tanned skin, shoulder length, brown hair & brown eyes. I'm looking for open-minded guys who like to have fun & aren't afraid to try new things. You should be truthful & honest & maybe have a little bit of a daredevil in you. If this sounds like you, get back to me. Box 8630.

I am 5'8" tall, with long, blonde hair & blue eyes. I'm considered attractive, personable, caring, & honest, with a sense of humor. I like outdoor activities & anything to do with sports. I'm looking for a non-smoking, tall, attractive, man with good values & a sense of humor. You should have a balanced life & enjoy people, animals, traveling, cars & life in general. Mostly you should have a good heart. If any of this sounds interesting, leave me a message. Box 5118.

I am a gal, in my mid 50's, 5'8" tall, with shoulder length, blonde hair & brown eyes. I'd like to meet a gent interested in friendship & enjoy the gym, bicycling, long walks, & dining out. I'm confident & possess a good sense of humor. If you're interested & would like to know more, get back to me. Box 1463.

I am 19 yrs. old, 5'3" tall, 185 lbs., with blonde hair & blue eyes. I'm a country girl who loves to two-step & line dance. I'm looking for a cowboy who also likes to dance. If this sounds like you, box me back. Box 8848.

I am 32 yrs. old, 5'3" tall, 135 lbs., with brown hair & hazel eyes. I'm looking for no strings attached day time or night time encounters. You should be 20-40 yrs. old, a non-smoker & a social drinker. I enjoy pool, movies, dining, candlelit dinners, horseback riding, music & more. If you have any of these qualities or interests, box me. Box 9652.

This is Rachel. I'm 5'5" tall, with long brunette hair & green eyes. I like the clubs, pool, camping, relaxing with a good movie, music, etc. I'm just looking for someone who's wanting to know some new people. If you're interested, & you'd like to know a little bit more about me, leave me a message. Box 9439.

This is Cindy. I'm a college student, 20 yrs. old, 5'1" tall, with shoulder length, brown hair & blue eyes. I like pool, hanging out downtown or quiet evenings at home watching a movie. I'm looking for a guy 20-30 yrs. old, who's romantic & who knows how to treat a lady right. You should be outgoing & a people person like me. If this sounds like you, box me. Box 7837.

This is Helen. I'm an attractive, ambitious woman, in my 20's. I'm friendly, caring, honest, & always willing to do anything for a friend. You should be 23-29 yrs. old, tall, husky, professionally employed, smart ambitious, outgoing, down-to-earth, & honest, with a great sense of humor. I believe strongly in chemistry & if it's not there I'm always glad to meet a new friend. If this has piqued your curiosity, leave me a message. Box 4296.

My name is Carol. I'm 46 yrs. old, 5'4" tall, 138 lbs., & trim. I'm the single mother of two teenagers. I like walking, bowling, dancing, country music, & more. If you're interested & would like to know more, box me back. Box 1640.

I am a divorced woman, 35 yrs. old, 5'7" tall, 145 lbs., with auburn hair & green eyes. I enjoy many different things. I'm looking for a humorous, well-rounded, articulate, financially secure individual. If you'd like to leave me a message, feel free. Box 8772.

I am a young looking female, 38 yrs. old, 5'2" tall, 120 lbs., with long, blonde hair. I'm a smoker & casual drinker. I'm down-to-earth, & fun to be with. I like action films. I'm interested in a slim, handsome man, 33-39 yrs. old. If you're interested, get back to me. Box 6703.

I am 5'11" tall, 130 lbs., with long legs, brown hair & brown eyes. I'm looking for a man, 25-40 yrs. old, who's sexy, attractive, & keeps in good physical shape. If you're interested, please respond to the box. Box 3839.

I am a single, white female, 33 yrs. old, 5'3" tall, with blonde hair, hazel eyes & a great smile. I'm looking for a life-size teddy bear who's romantic, luggable & lovable. You should be real, honest, & respectable. You should be affectionate & attractive, with broad shoulders. You should also have a wide variety of interests & a good sense of humor. I have two children, 5 & 8 yrs. old. I'm easygoing, honest, romantic & luggable. I'm not looking for material things. I have everything I need except a companion to share fun times & laughter. Box 6198.

I am 33 yrs. old, 140 lbs. I'm confident, easygoing & friendly. I love sports, Karaoke, & pool. If you're interested, box me back. Box 2923.

My name is Donna. I'm 46 yrs. old. I'm looking for casual dating & friendship. You should be a guy for a man under 45 yrs. old, with a good head of hair, I like dancing, music & someone that I can talk to. If this sounds like you, get back to me. Box 1754.

Men seeking Women

My name is Pat. I'm a young looking female, 50 yrs. old, 5'6" tall, 135 lbs., I'm looking for a man over 45 yrs. old, for a really good friendship hoping that it will turn into more. I like the simple things in life such as a barbecue & occasionally going out for coffee or a movie. I'm divorced, & have no dependents. I'm a smoker who's easygoing & has a warped sense of humor. If you're interested, get back to me. Box 2856.

I am 6'2" tall, 185 lbs., considered attractive, with a slim build, brown hair & brown eyes. I'm looking for a little spice in my life. I'm very discreet, open-minded & adventurous. I'd like to meet a woman, 20-40 yrs. old, who shares similar interests to me. If any of this sounds interesting, box me back. Box 8136.

My name is Terry. I'm a divorced, shift worker, 43 yrs. old, I'm a smoker & a social drinker. I have three young children that I see on my weekends off. I'm looking for someone, 38-45 yrs. old, slim to medium build, to grow old with. I love sensible & most card games. If you're interested, box me. Box 7161.

My name is Ron. I'm 5'8" tall, with brown hair & brown eyes. I'm looking for a lady for friendship & possibly more. Box 9944.

This is Dave. I'm 33 yrs. old. I'm looking for a girl, 18-24 yrs. old, who would be interested in discreet, intimate encounters. If you're interested, & would like to play naughty games, call Box 1337.

I am a tall, slim, attractive, educated, successful, communicative, intelligent guy with a good head on my shoulders. I'm looking for someone with similar qualities who's interested in more in life, with a little zest. If interested, call Box 1888.

I am a single male, 3'11" tall, 185 lbs., clean-shaven, with a nice smile, short, respectable, brown hair & hazel eyes. I'm looking for an attractive female who knows where she's going & what she wants out of life. If you're interested & would like to know more, leave me a message. Box 4024.

I am a recently separated gentleman, 33 yrs. old. I'm looking for an attractive, slim, employed female companion, 24-30 yrs. old, someone serious with no expectations. I'd love to take up racquet ball & would like someone to do that with. If you're interested, please leave me a message. Box 2003.

I am a single, white male, 31 yrs. old, 6'1" tall, 190 lbs., & considered attractive. I'm a country boy at heart. I'm a non-smoker & light social drinker. I've never been married & have no children. I'm a wide variety of interests, including the outdoors, sports, pool, horseback riding, dining, dancing, music, skiing, & much more. I'm looking for someone with similar interests. Get back to me. Box 8384.

I am a fairly attractive, whip male, 48 yrs. old, 5'8" tall, 155 lbs., with an 18 yr. old son. I'm a smoker & a light social drinker. I'm seeking a very attractive, slim lady to be my best friend & life soulmate. You should be very sexy, classy, open-minded, sensual, sociable, adventurous, & down-to-earth. You should love to laugh, & be emotionally & financially stable. I like dancing, driving, nature, golfing, car racing, movies, dining & more. If this sounds like you, leave me a message. Box 3444.

My name is Clint. I'm 29 yrs. old, 5'6" tall, 200 lbs., with brown hair & brown eyes. I enjoy movies, long walks, cooking, collecting anything to do with grizzly bears, pool, & more. If you're interested, leave me a message. Box 5653.

I am 42 yrs. old, 5'10" tall, 170 lbs., clean-shaven with short blond hair. I'm looking for a lady, 26-36 yrs. old, for friendship, walks in the park, movies, or dinners. We should take it easy to begin & see where it goes from there. If any of this sounds interesting, leave me a message. Box 5544.

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